

THE



ERA

Wires: "The Era," London. 'Phone: Central 4747 and 1433.
Publishing Offices: 5, Tavistock Street, Strand, London, W.C.

ESTABLISHED 1837.

REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER

VOL. 76. No. 3,885.

SATURDAY, MARCH 8, 1913.

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Dis. March 9. A.A.

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Nan, "No Mother to Guide Her."
Eden T., Bishop Auckland.

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Dis. Mar. 30. P.A., 27/3, Cathcart-hill, Highgate.

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Own Sketch, "Her Madcap Majesty."
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March 10, Empire, Newport.

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Queen's Theatre, W.

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March 10, King's Theatre, Glasgow.

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Disengaged March 15. Stage Man., or Paris.
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"Man to Man."
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MR. C. A. WENLOCK BROWN. as
Kidling, Knox, and Ponting, in Grand
Guignol Plays. March 10, Hippodrome, Croydon.

MR. J. V. BRYANT.
John Rutherford in "Rutherford and Son."
Little Theatre, New York.

MR. ARTHUR BURNE.
Disengaged shortly.
St. George's Hall, Langham Place, W.

MR. GEORGE BURNLEY.
Musical Director. Disengaged.
Address, 59, Dalston-lane, London, N.E.

MR. W. J. BUTLER.
Baroudi in "Bella Donna."
March 10, Grand T., Derby.

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Heavy Lead, "Nick Carter, Detective." Co.
March 10, Palace Theatre, Gloucester.

MR. CHARLES D. CLEVELAND.
Principal Comedian. Concluded 7th consecu-
tive engagement with Messrs. Melville. Disen-
gaged. Princes Theatre, W.C.

MR. F. GERARD CLIFTON.
Alan Jeffcoat, "Hindle Wakes" Tour.
March 10, Court Theatre, Warrington.

MR. and MRS. GEO. EDWIN CLIVE.
(Miss Amber Wyville). J. Lead and H.
Lead, Stuart Lomath's Co., Swansea.

MR. SYDNEY COMPTON.
"Charley's Aunt" Co.
Opera House, Leicester.

MR. WILFRID COMPTON. Disen-
gaged March 10. Light and Char. Comedy.
MIRIAM HOYT, Ingenues. St. Kevin, Bristol-
road, Wavertree, Liverpool.

MR. MARTIN COMSTOCK.
"The Christian" and "The Eternal City."
Empire Theatre, Tonypandy, South Wales.

MR. and MRS. WILSON HOWARD (Miss Carlotta Anson). Touring "What Women Will Do For Love." Grand T., Halifax.

MR. ERIC HUDSON. At liberty April 5. March 10, O.H., Belfast (six nights).

MR. C. WORDLEY HULSE. Understudying Hajj, "Kismet" (N. Co.). Address, 41, Lillieshall-road, Clapham Common, S.W.

MR. REGINALD A. HUNT. Stage Manager, "The Pink Lady" Co. March 10, Grand Th., Leeds.

MR. RALPH HUTTON. Disengaged March 10. 274, Vauxhall Bridge-road, S.W.

MR. JIMMIE JAMES. Engaged by Mr. F. Rawson Buckley. Special week, Grand, Byker.

MR. S. MAJOR JONES. Stage Manager, Lyceum Theatre, W.C.

MR. GERALD JORDAN. Disengaged, April 5. "The Whip" Co. O.H., Belfast.

MR. OGILVY KEITH. Permanent address, Alth, 90, Springfield-rd., Preston Park, Brighton.

MR. H. VAL KIMM. Business Manager, Charles Frohman's "Peter Pan." Address, T.R., Dublin.

MR. MURRAY KINNEAL. Hastings and Faulkland, with Miss Annie Russell. America. C/o Geo. N. Kinneal, Pittsfield, Mass.

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MR. CHARLES LAKE. Business Manager, F. R. Benson, Ltd. (South). Add., Managers' Club, 5, Wardour-st., W.

MR. VINCENT W. LAWSON. Engaged for Special Fortnight by Miss Beaumont Collins in "Leaves of Memory." Next, Kilburn Emp. Dis. March 15.

MR. GEORGE F. LEICESTER. Character Parts, Old Men, &c. Disengaged. 6, Oakden-street, Kennington-road, S.E.

MR. PHILIP LESLIE. At liberty. C/o "The Era." March 10, Palace, Plymouth.

MR. HENRY LESMERE. Bluff, Messrs. Milton Bode and Edward Compton's "Everywoman" Co. March 10, Boro' T., Stratford.

MR. ARDENE LINDEN. Billings in "The Dust of Egypt." March 10, Devonshire Park Theatre, Eastbourne.

MR. OSWALD LINGARD. "Autumn Manoeuvres" Disengaged March 31. Offers invited. Theatre Royal, Bournemouth.

MR. and MRS. FRANK LISTON (Maud Warburton). Leading Business. March 10, Paisley; or the Managers' Club, W.

MR. SAM LIVESY. wishes to thank all friends for kindly messages of sympathy. Lyceum Theatre, W.C.

MR. FEWELASS LLEWELYN. Mr. Smith in "An Adventure of Aristide." Duke of York's Theatre, W.C.

MR. and MRS. LODGE-PERCY. Own Companies. March 10, Alexandra T., Pontefract.

MR. ARTHUR LONGLEY. Address all communications, 16, Bernard-street, Russell-square, W.C.

MR. MONTAGU LOVE. Haymarket Theatre, W.

MR. and MRS. AIDAN LOVETT. Disengaged March 29. Offers invited for Leads. To-night, Hippo, Sheffield. Next, Hippo, Liverpool.

MR. WILLIAM LUGG. At liberty. Craven House, Grove Park-road, Grove Park, Chiswick, W.

MR. G. LYON-HASTINGS. Disengaged March 30. Permanent address, Lawhurst, Chapel Park-road, St. Leonards-on-Sea. Tel., 605 Hastings.

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MR. and MRS. GEORGE MALLETT (Stella Leigh). Disengaged. 10, Rusholme-road, Putney, S.W.

MR. JERROLD MANVILLE. Coaching "Dorothy," Norwich. Dis., April 5. 116, Queen's-road, Norwich.

MR. PERCY MARSHALL. Uncle Rufus in "Doormats." March 10, Princes, Bristol.

MR. WILLIAM MATTHEWS. Disengaged. Address, 15, Tabley-road, Tufnell Park, N.

MR. ARTHUR McCULLOCH. Disengaged. Address, 21, Lochaber-street, Roath Park, Cardiff.

MR. CYRIL MELTON. Disengaged. 130, Linkfield-road, Isleworth.

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MR. CHARLES H. MORTIMER. Disengaged. Leading Business. 80, Talgarth-mansions, Baron's Court, W.

MR. GEORGE OWEN. Resting, through illness. Coms., 31, Lambolde-road, London, N.W.

MR. GUS OXLEY. Albert Umbles, "Peggy" Co. King's Theatre, Kilmarnock, N.B.

MR. JAMES E. PAGE. Speltigue, "Charley's Aunt." Address, Opera House, Leicester.

MR. SYDNEY T. PEASE. Producing for Mr. José G. Levy. Lib. March 24. Prin. Com., &c. March 10, Hippo, Croydon.

MR. PENNINGTON - GUSH. Noel Gale, in "Doormats." Prince's Theatre, Bristol.

MR. and MRS. FRED W. PERMAIN (Miss Florence Le Clercq). In America. Add., c/o W. H. Blankley, 532, Hancock-st., Brooklyn.

MR. and MRS. FRANK E. PETLEY. Address, Withycombe, 50, Thornton-avenue, Chiswick.

MR. GEORGE P. POLSON. Disengaged shortly. "The Whip" Co. O.H., Coventry.

MR. SYDNEY PORTER. Disengaged. Juvenile, Light Comedy. Character. March 10. 49, Biddulph-mans., Elgin-avenue, W.

MR. WILLIAM PRINGLE. Idle Jack, Prince's Theatre, Bristol.

MR. RULE PYOTT. Keith Lodge, Epping, Essex.

MR. and MRS. EDWARD RAY (Hilda Maas). Dis. Light Com., Juve. H. M. Mezzo. 69, Church-rd., S. Yardley, Birmingham.

MR. E. RAYSON - COUSENS. John Storm, "The Christian." Hippodrome, St. Helens.

MR. SIDNEY RENNEF. Disengaged for Easter. T.R., Woolwich.

MR. J. H. ROBERTS. Liverpool Repertory Theatre. Perm. add., 21, Ashville-road, Birkenhead.

MR. LEONARD ROBSON. Lead. Productions, &c. 25, Guilford-street, W.C.

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MR. MARTIN SANDS. Bernard Shaw's Plays. Gaiety Theatre, Hastings.

MR. WILLIE SCOTT. "Monk and the Woman" Tour. Theatre Royal, York. At liberty Autumn and Xmas.

MR. ARCHIE SELWYN. Sidney Rosenthal in "Ready Money." March 10, Grand Theatre, Hull.

MR. and MRS. CHARLES SEWELL (Miss Sara Dudley). Disengaged, March 15. Theatre Royal, Merthyr Tydfil.

MR. and MRS. JOHN B. SHINTON. Own Repertory Season. King's Theatre, Gateshead.

MR. JAMES SKEA. Character Actor. Disengaged. Theatres or Halls. 25, Titchfield-st., Charing Cross-rd., London.

MR. FRANK SNELL. Sheffield Repertory Season. At liberty Monday, March 10.

MR. TOM SQUIRE. Stage Manager and Hilton Hardacre, Miss Isa Bowman's "The Girl in the Picture" Co. March 10, T.R., Norwich.

MR. WILLIAM STACK. Juggins in "Fanny's First Play." March 10, Grand Theatre, Croydon.

MR. E. ST. ALBAN. Disengaged April 7. Character and Comedy. 106, Holland Pk.-ave., Kensington, W. Phone, 1748 Padd.

MR. VICTOR STANLEY. Gordon Follett in "After the Opera." Dan Smith "Dust of Egypt." March 10, D.P.T., Eastbourne.

MR. and MRS. W. S. STEVENSON. Gen. Pavlos and Lady Hanbury. "Apple of Eden." Disengaged March 29. T.R., Huddersfield.

MR. ERNEST ST. JOHN. Acting Manager, Messrs. Seebold and Melrose's "Aladdin" Panto., At liberty. T.R., Worthing.

MR. CHARLES R. STONE. Play-actor and Producer. Disengaged. Offers, 51, Millbrook-road, Brixton, S.W.

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MR. WALLACE STRANACK. General-Manager, Francis Laidler's "Pride of Byzantium" Co. Queen's Pk. Hip., Manchester.

MR. HODGSON TAYLOR. Nat Jeffcoat "Hindle Wakes" Co. March 10, P.O.W. Theatre, Grimsby.

MR. J. MILNE TAYLOR. Chris Hawthorn, "Hindle Wakes." P.O.W. Theatre, Gr. Grimsby.

MR. EDWARD THANE. 15, Mount Pleasant-lane, Upper Clapton, N.E. Phone, Dalsion 542.

MR. and MRS. E. W. THOMAS (Agnes Knights). E.W.T. as Dr. Isaacson in "Bella Donna." March 10, Grand T., Derby. At lib. April 19.

MR. HOWARD L. TRACY and BABS STUART. Farical Comedy Pair, in Vaudeville, supporting Mr. Gerald Griffin. Col., Glasgow.

MR. GEORGE TRAILL. Rehearsing. Address, 3, Mornington-crescent, N.W.

MR. A. W. TYRER. Stage Manager for Mr. Matheson Lang. Address, 152, Warwick-street, Eccleston-ed., S.W.

MR. CHARLES VANE. At liberty. 1, Spencer-road, W. Wimbledon.

MR. E. VASSALL - VAUGHAN. March 10, Grand, Wolverhampton. March 17, at liberty.

MR. HERBERT VERE. Title-rôle, "A Lad's Love." Lib. March 31. Lead, Character, and Special Parts. This, Rotunda, Liverpool. Next, R., Bolton.

MR. FREDERICK VICTOR. Richard Dexter, "Find the Woman." County Theatre, Bedford.

MR. and MRS. DOUGLAS VIGORS (Lucy Beaumont). D. V., "Ben-Hur" Tour. L. B., "Doormats" Tour. 26, Bridge-avenue-mansions, W. Tel., 1105 Hammersmith.

MR. and MRS. HAROLD WAGNER (Miss Ada Tilly). Touring, "A Trip to Chinatown." March 10, Gaiety T., Methil, N.B.

MR. ALBERT WARD. Princes Theatre, W.C. At liberty March 17.

MR. HYLTON WARDE. Principal Comedian. On Tour. Perm., 17, Doris-road, Norwich.

MR. W. LEMMON WARDE. Milestones. Royalty Theatre.

MR. ERNEST WATTS - TYE. Ibrahim in "Bella Donna." Disengaged in April. March 10, Grand Theatre, Derby.

MR. FRANK WEATHERSBY. Theatrical Agency, 3, Bedford-street, Strand. Phone, 3781 Cen. Tel., "Frivolous, Westrand, London."

MR. CHARLES WEIR. At liberty. Concluding short special engt. with Miss Jessie Millward. 151, Lauderdale-mansions, Maida Vale.

MR. CHARLES A. WHITE. Disengaged Easter and on, Character, Comedy, or Produce. Hippo, Croydon, or A.A.

MR. WILL WHITE, F.O.S. General Manager, Alhambra, Belfast.

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MR. DUNCAN YARROW. The F. R. Benson Co. Lonsborough Theatre, Scarborough.

MR. NORMAN YATES. Disengaged. 9, Palace-st., Buckingham-gate, S.W.

MR. CECIL MORTON YORK. Hennessy and Gen. Man., Miss Jessie Millward's Co. March 10, Empress, Brixton.

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ENTERTAINERS.

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Theatres and Music Halls in the
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Theatrical, Musical and Equestrian
Obituary for 1912.

Dramatic and Musical Calendar
and Index.

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AMUSEMENTS IN SOUTH AFRICA.

(FROM OUR OWN CORRESPONDENTS.)

DURBAN, Feb. 9.—CRITERION THEATRE.—Managing-Director, Mr. F. G. Tucker.—The outstanding feature on the present programme is the popular comedy artist Lillie Soutter. This is a return visit after a short absence of one month. Miss Soutter's success in South Africa has been most decided. Norman Osborne, ventriloquist, has also made a hit with his original turn. The Creodons supply a real good comedy sporting act.

HALL-BY-SEA.—Managing-Director, Mr. Edgar M. Hyman.—The star turn this week is supplied by Lia Mileri and Bernard Landino, operatic singers, who are responsible for a musical treat. Manzano and La Mora, Cuban dancers, and Forest Tell, cono delineator, were also successful. The circuit which Mr. Hyman controls in this country in the near future should compare favourably with any home syndicate. General Levine is the star attraction next week.

THEATRE ROYAL.—Under the direction of Messrs. J. and N. Tall.—The famous society entertainer, Margaret Cooper, will occupy the above theatre as from the 18th inst., for a short season.

JOHANNESBURG, Feb. 10.—His Majesty's Theatre.—Lesses, Messrs. B. and F. Wheeler.—Mr. H. B. Irving's season. "Dr. Jekyll and Mr. Hyde" has been an instant success, and Mr. Irving's reputation in South Africa rests more upon this play than upon any of his previous productions. In the dual parts of Jekyll and Hyde Mr. Irving was superb, and his criminal studies are wonderful. His Hyde is a fine performance, full of bestiality, brutality and venom, and Mr. Irving keeps his audiences spellbound and horrified. Miss Vera Coburn made a sweet and pathetic Laura; and Mr. Ernest Ruston is an excellent Utterson. Mr. Henry Vibart was seen to distinction as Dr. Lanyon, and Mr. Tom Reynolds was a very praiseworthy Poole. Mr. Irving and company leave Johannesburg on Saturday for Pretoria, but return in a week with "The Bells" and "The Sin of David."

STANDARD THEATRE.—Lessee, Mr. Leonard Rayne. Miss Freda Godfrey and company appear in "La Poupée." Audran's comic opera. Miss Godfrey is a charming little actress, and as the Doll quite captivates the audiences. She is supported by a fine company and excellent chorus.

EMPIRE.—Miss Madge Temple, the Finneys, and a dozen star acts crowd the house nightly.

PALLADIUM.—This music hall is advertised to open on March 1. Mr. J. L. Sacks is the managing-director and Mr. R. B. Young the general-manager.

"The Son and Heir" company gave a flying matinee at the Prince's Theatre, Bristol, on Friday, travelling by the Great Western, dining en route, and returning in time to appear as usual at the Strand Theatre at night. On Sunday the wife of Mr. Bernard Hishin, the business manager of the company, presented him with a fine little girl. There is evidently much enterprise at the Strand.

Miss Ethel Warwick made such a plucky fight, and did such good personal service during her season at the Queen's, that we are sorry to hear that the spirited young actress was seriously ill, and has had to undergo an operation. She is by no means quelled, however, and will be "at it again" with another new piece as soon as she is well enough.

Miss Elizabeth Robins has dramatised her terribly sad story, "Where are you going to?" and Mr. Charles Frohman has accepted the result under the title of "My Little Sister." The novel read as if there was only one act in it, but possibly Miss Robins has strengthened and reconstructed her plot. But, in any case, the tale will wring the hearts of any audience, if they are made of penetrable stuff.

This week Mr. Herbert Ralland's "Girl in the Train" is delighting crowds at the New Rink Theatre, Wrexham, and Mr. Winstanley has been at his wits' end to find room for his clients. The management are to be congratulated upon the excellence of the alterations and improvements carried out, and also upon the bookings. Judging from the business done during the last few weeks, it is obvious that Wrexham can now support a theatre.

On Friday, the 28th ult., Mr. J. Leicester Jackson, the esteemed managing-director of Alexandra Theatre, Belfast, was the recipient of a valuable presentation from the students of Queen's University, Belfast. During an interval in the "Cinderella" pantomime, a representative of the students made the presentation in a felicitous speech. In returning thanks, Mr. Jackson said the gift took him by surprise. Up till now he had, he hoped, been a friend of all the Belfast students visiting the theatre, and he was sure the lovely present would only solidify the friendship.

American plays are in fashion over here just now, and Mr. Gaston Mayer will by arrangement with Mr. Robert Lorraine present another of them, "The Yellow Jacket," at the Duke of York's on the 27th inst. "The Yellow Jacket" is a Chinese play, the work of Messrs. George C. Hazelton and Henry Benrime, with music by Mr. William Furst.

At a Bordeaux Theatre on Sunday just as the curtain was about to rise, a bailiff appeared with a policeman and seized the box-office takings. During the day the landlord had rendered his account for rent, which the lessee had been unable to meet. When the company heard of the bailiff's visit they refused to give the performance. The bailiff offered them half the takings, but in vain, and there was no money forthcoming to return to the disappointed audience, some of whom became very excited and committed all kinds of eccentricities, even drinking the bottles of wine provided for use on the stage.

Dr. Arne, born March 12, 1710, composed "Rule, Britannia," and other fine music. Southey wrote that "Rule, Britannia," would remain the political hymn of Great Britain as long as she maintained her naval power. In memory of Dr. Arne a stained glass window is being subscribed for, to be placed in St. Paul's Church, Covent Garden, where he is buried. Mr. Ch. J. Bishenden, who sang in this historical building on the accession of Edward VII., and since in oratorio solos, will give a lecture

LONDON AND PROVINCIAL THEATRICALS

(FROM OUR OWN CORRESPONDENTS.)

ABBREVIATIONS: In order to effect a saving in space the following abbreviations are used in these columns: P. (Proprietor); P. & M. (Proprietor and Manager); M. D. (Managing Director); L. & M. (Lessee and Manager); M. (Manager); G. M. (General Manager); A. M. (Acting Manager); Asst. M. (Assistant Manager); R. M. (Resident Manager); B. M. (Business Manager); T. M. (Touring Manager); Mus. D. (Musical Director); Mus. C. (Musical Conductor); S. (Secretary); S. & T. (Secretary and Treasurer).

LONDON.
ADDELPHI THEATRE.—Solo P. Messrs. A. and S. Gatti. This week: Mr. Geo. Edwards' new production, "The Dancing Mistress," musical play, by J. T. Tanner. Lyrics by Adrian Ross and Percy Greenback. Music by Lionel Monckton. The company includes: Mr. J. D. Williams, Mr. G. Carleton, Mr. Ivan Berlyn, Mr. Joseph Coyne, Miss Gracie Leigh, Miss M. Caumont, Miss Elsie Spain, Miss Agnes Thomas, Miss Maud Cressall, Miss G. Palmer, and Miss Gertie Miller. Matinée, Saturday, at 2.30.

ALDwych.—P. Sir Joseph Beecham; G. M. Mr. A. M. Loader. This week (every evening at 8.30): Sir Joseph Beecham presents a new comedy in three acts, "Her Side of the House," by Lechmere Worrall and Alth Hall. Preceded at 7.45 by "The Broken String." First Matinée, Saturday, March 9, at 2.30.

APOLLO THEATRE.—Solo P. Mr. Henry Lowenfeld; Solo L. & M. Mr. Tom B. Davis. This week: "General John Regan," by George A. Birmingham. The company includes: Mr. Charles Hawtrey, Mr. Leonard Boyne, Mr. Francis Sney, Mr. W. G. Ray, Mr. Henry Vanman, Mr. J. R. Tozer, Mr. S. Grenville Denham, Mr. Patrick Quill, Mr. Bernard Crosby, Mr. Edmund Gurney, Mr. A. Vane Tempest, Miss Gladys Ffolliott, Miss Dorothy O'Neill, and Miss Cathleen Nesbitt. Preceded by "A Little Fowl Play." Matinée, Wednesday, Saturday, at 2.45.

BARNARD'S THEATRE ROYAL WOOLWICH.—M. Mr. Geo. Hamilton. This week (twice nightly): Mr. and Mrs. P. G. Kimberley's company in "The Prairie Outlaw." The company includes: Mr. Ashley Page, Mr. Terry Davis, Mr. Edward Bicker, Mr. Herbert Sydney, Mr. Hyland T. O'Shea, Mr. George Scully, Mr. P. Wright, Great Star, Mr. J. Jones, Running Elk, Mr. Ernest Greene, Miss Nellie Lorraine, Miss Nellie Masterson, Miss Marian Denville.

BRITANNIA THEATRE.—M. Mr. Morton Powell. This week (twice nightly): Mr. Frederick Baugh presents "The Stepmother." The company includes: Frank Beresford, Dorothy Milne, Trixie Southern, Frank Denis, Fred De Vere, Clifford Marie, Dick Cruickshanks, May Emery, Cissie Clarke, George Fredericks, May Davis. Matinée, Monday, at 2.30. Next week: "Her Ruined Life."

BRITON THEATRE.—L. & M. Mr. Fredk. Melville. A. M. Mr. Newman Maurice. This week: Mr. M. H. Hoffman and Miss Ethel King present "The Sorrows of Satan." Matinée, Saturday, at 2.30. Next week: Mr. Percy Hutchinson's company in "Brewster's Millions."

BROADWAY THEATRE, NEW CROSS, S.E.—L. Moss Empires, Ltd. This week (nightly at 7.45): Mr. George Dance's company in "Ben-Hur." Matinée, Wednesday, 2.30.

COMEDY.—Every evening at 9: Mr. Arthur Chudleigh presents "Lady Noggs." The company includes: Mr. Lyston Lyle, Mr. E. Evan Thomas, Mr. Ashton Pearce, Mr. Lewis Fielder, Mr. Kenneth Kent, Mr. Arthur Grenville, Mr. Reynar Barton, Mr. Edgar B. Payne, Miss Mary Glynn, Mrs. Alice Macleod, Miss Mary Macleod, Miss Hettie Cavendish, Miss May Warley, Miss Margaret Chute. Preceded by "Pride of Regiment." Matinée, Wednesday and Saturday, at 2.30.

CORONET THEATRE, W.—This week (nightly at 8. Matinée, Wednesday and Saturday, at 2.30): Lilian McCarty and Granville Barker's company in "Fanny's First Play." Next week: "Diana of Dobson's."

CRITERION.—L. & M. Sir Charles Wyndham and Miss Mary Moore. Every night, at 9: "Fanny's First Play." Preceded by "Eliza Comes to Stay." By H. V. Esmond. Preceded by "Stacey Ammonion." The company includes: H. V. Esmond, Eric Lewis, Eva Moore, Carlotta Addison. Matinée, Wednesday and Saturday, at 2.30.

CRYSTAL PALACE THEATRE.—Licence, Mr. G. O. Starr; B. M. Mr. J. G. Sharpe. This week (twice nightly): Mr. Percy Hutchinson and company in "Brewster's Millions." Cast includes: Mr. Percy Hutchinson, Mr. Gerald Fitzgerald, Mr. Ernest Deans, Mr. T. Gordon-Blyth, Mr. Henry Hampson, Mr. Herbert Marshall, Mr. V. S. Hays, Mr. Chas. Reddell, Mr. Henry Bratt, Mr. Walter Plinge, F. G. Thurston, Mr. A. Pavner, Mr. F. Hunter, Mr. W. Hughes, Messrs. Yates and Green, Mr. F. Gordon, Messrs. Forbes and Brown, Miss Lilian Earle, Miss Claire Milvain, Miss Gwendolyn Villiers, Miss Muriel Neilson, Miss Betty Linley, Miss Elsie Stranack. Next week: "Hind's Wives."

DALY'S.—This week: Mr. George Edwards' production, "Gipsy Love," musical play, English libretto by Basil Hood. Lyrics by Adrian Ross. Music by Franz Lehar. Company includes: Mr. Robert Michaels, Mr. Harry Dearth, Mr. Webster Miller, Mr. Lauri de Frece, Mr. Fred Kaye, Mr. W. H. Berry, Miss Sari Ponnas, Miss Rosina Ellinger, Miss Mabel Russell, Miss Madeline Seymour, Miss Kate Welch. Matinée, Saturday, 2.30.

DRURY LANE THEATRE ROYAL.—L. & M. D. Mr. Arthur Collins. This week (every evening, 7.30): "The Sleeping Beauty," by Geo. P. Sims. The company includes: George Graves, Florence Smithson, Will Evans, Wilfred Douthitt, Charles Rock, Barry Lupino, the Polukis, Irene May, Alice Chatter, and Renée Mayer. Matinée, Wednesday and Saturday, 2.30. Last two weeks.

DUKE OF YORK'S.—Solo L. & M. Mr. Chas. Frohman. Every evening at 9.30 Charles Frohman and Frederick Harrison present "The Younger Generation," at 8.30. "An Adventure of Aristide Pajol," at 9. Miss Kate Moffat in "The Two-Pound Look." Matinée, Thursday and Saturday, at 2.30.

FULHAM THEATRE.—This week (every evening at 8): B. Iden Payne's company in "Man and Superman." Tuesday and Friday evenings at 8, "The Philanderer," by Bernard Shaw. Matinée, Thursday, 2.30.

GARRICK THEATRE.—L. & M. Messrs. Arthur Boucher and Herbert Sleath. Every evening, 8.45. Mr. Arthur Boucher in "Trust the People." The company includes: Herbert Bunston, Kenyon Musgrave, Thomas Wegelin, John McNally, Viva Birkett, Marjorie Watson. Preceded by "The General's Glasses." Matinée, Wednesday and Saturday, 2.30.

GLOBE THEATRE.—Solo L. & M. Mr. Charles Frohman. Every evening at 9.30: Weldon Grossmith in "Ask Ousebury." The company includes: Mr. Weldon Grossmith, Mr. Edwin H. Wyman, Mr. Rudge Harding, Mr. Henry Ford, Mr. Geoffrey Denys, Miss Daisy Thimm, Miss Maud Cressall, Miss Nora Laming, Miss Shelley Calton. Preceded by "How It's Done" at 8.15; and Bertram Wallis and his Musketeers at 8.45. Matinée, Saturday, 2.30.

HAMMERSMITH LYRIC OPERA HOUSE.—Solo P. & M. Mr. Wentworth Croke; A. M. Mr. P. Howard Sturges. This week (once nightly, and Wednesday Matinée, 2.30): Mr. and Mrs. Joseph Millane's company in "A White Slave." Cast includes: Mr. Joseph Millane, Mr. J. O. Stewart, Mr. Edwin Mayday, Mr. Geo. Porteous, Mr. Oliver Seymour, Mr. W. Passmore, Mr. Oswald Peters, Mr. A. Williams, Mr. Arthur Ross, Mr. Frank Evans, Mr. James Revill, Mr. John Miller, Mr. Fred James, Mr. Ernest Dutton, Mr. William Walsh, Miss Olga Jefferson, Miss V. St. Lawrence, Miss Mabel Rose. Next week: "From Portland to Liberty."

HAYMARKET.—L. & M. Mr. Frederick Harrison. This week (every evening at 8.30): Frederick Harrison presents "The Pretenders." Company includes: Laurence Irving, Basil Gill, William H. Hays, Helen Hays, Madge McCrack, Tita Bran. Matinée, Wednesday and Saturday, at 2.30.

HIS MAJESTY THEATRE.—P. Sir Herbert Beer. This week (twice nightly):

"Drake," by Louis N. Parker. Produced by Sir Herbert Beer in conjunction with the author. The company includes: Mr. Frederick Ross, Mr. Philip Merivale, Mr. Bassett Roe, Mr. Herbert Waring, Mr. A. E. George, Mr. Loring Fernie, Mr. Frank Ellis, Miss Phyllis Terry, Miss Cicely Richards, Miss Amy Brandon Thomas, and Miss Eleanor Foster. Matinée, Wednesday and Saturday, at 2.15.

HOLLOWAY EMPIRE THEATRE.—P. Moss Empires, Ltd.; L. & M. Miss Ida Millais' company in "A Dark Secret." The company includes: Mr. George Langdon, Mr. Percy Beresford, Mr. Alfred Wilson, Mr. Henry Horne, Mr. Barley Payne, Mr. Reg. E. Kendrick, Mr. H. Wallace Currock, Mr. Harry Watson, Mr. Austin Weston, Mr. A. H. Howson, Mr. George May, Mr. Fred Montrose, Miss Amy Eilam, Miss Maggie Stewart, Miss Constance Lauri, Miss Ida Millais. Matinée, Thursday, 2.30. Next week: "A Thief in the Night."

KENNINGTON THEATRE.—This week: Every evening at 8: "Bunty Pulls the Strings." Matinée, Thursday, 2.30.

KING'S W.—Nightly at 8: Julia Neilson in "Sweet Nell of Old Drury." Matinée, Thursday, 2.30. Last week.

LYCEUM.—Every evening, at 7.45: Messrs. Walter and Frederick Melville present "Nell Gwynne, the King's Favourite." The company includes: Mr. Lauderdale Maitland, Mr. H. Wilmot Jackson, Mr. Fred Ingram, Mr. George Milton, Mr. F. Willing, Mr. Sam Livesey, Mr. C. H. Workman, Mr. Richard Bode, Miss Maud Elliott, Miss Janet Alexander, Miss Olive Elton, Miss Kitty Richter, Miss Marie Housley, Mr. Fred Morgan, Miss Polly Marsh, Miss Florence Carr, Mr. C. F. Collings, Miss Mary Milroy, Mr. Fred Elsworth, Mr. Charles Wingate, Mr. Percy Baverstock, Mr. Raymond Wood, Mr. J. T. Macmillan, Miss Tittell-Bruno. Matinée, Wednesday and Saturday, 2.30.

LYRIC THEATRE.—L. & M. Mr. William Greet; Solo D. Mr. Philip Michael Francis. The company includes: Mr. P. M. Francis presents "The Girl in the Taxi," musical play by Frederick Fenn and Arthur Wimperis. Music by Jean Gilbert. Company includes: Mr. Arthur Playfair, Miss Amy Angarde, Miss Margaret Paton, Mr. Robert Averell, Mr. Louis Goodrich, Miss Violet Graham, Mr. Alec Fraser, Mr. C. H. Workman, Miss Yvonne Arnaud, Miss Cicely Stuckey, Mr. Frederick Volpe, and Mr. George Carroll. Matinée, every Wednesday and Saturday, 2.30.

MARLBOROUGH.—This week, nightly at 7.45: Mr. George Edwards' company, presents on Monday, Tuesday and Wednesday "The Dollar Princess"; and on Thursday (matinée and evening), Friday and Saturday, "The Merry Widow." Matinée, Thursday, 2.30.

MILBURN EMPIRE.—Harry Bawn presents Joseph Kessler, Mme. Diana Feldman, J. Sheehan, and full company in high-class opera and drama. Matinée, Saturday, at 2.30.

NEW THEATRE.—P. Sir Charles Wyndham and Miss Mary Moore. Mr. Allan Aynsworth's season—On Wednesday, March 12, "Bought and Paid For."

PLAYHOUSE.—This week, every evening at 9: "The Headmaster," comedy, by Wilfred T. Coleby and Edward Knoblauch. The company includes: Mr. Cyril Maude, Miss Margery Maude, Miss Kathleen Jones, Mr. Edward Combermere, Mr. J. Harwood, Mr. Charles Bibby, Miss Frances Ivor, Mr. Arthur Curtis, Mr. Jack Hobbs, Mr. Eric Rae, and Mr. Kendrick Huxham. Preceded at 8.20 by "In Haarem There Dwell"—a Dutch idyll, with music by Dora Bright. Matinée, Wednesday and Saturday, at 2.30.

PRINCE OF WALES THEATRE.—L. & M. Mr. Frank Curzon. This week: Miss Marie Tempest in "Esther Castaways," by Jerome K. Jerome. The company includes: Miss Tempest, Miss Marie Polini, Miss Sybil Carlisle, Miss Drusilla Willis, Miss Kate Sargant, Miss Rosemary Lennox, Mr. Charles V. France, Mr. Horton Cooper, and Mr. Grahame Browne. Matinée, Wednesday, at 2.30.

PRINCES.—Every evening (7.45): Walter and Frederick Melville present "The Indian Mutiny." The company includes: Mr. C. W. Stanning, Mr. F. C. Leicester, Mr. Rothbury Evans, Mr. Wilson "ke," Mr. Herbert Williams, Mr. H. Browne, Miss Blanche Stanley, Miss Lilian Hallows, Mr. Henry Lonsdale, Mr. Albert Ward, Mr. Philip Hewland, Mr. Cleveland, Mr. Geoffrey Patrick, Mr. H. Elsworth, Mr. Boone, Mr. Riches, Miss Dora Barton. Matinée, Wednesday and Saturday, 2.30.

QUEEN'S.—This week: "Get-Rich-Quick Wallingford," farcical comedy by George M. Cohan. Adapted from the stories by George Randolph Chester. The company includes: Mr. H. H. Wilson, Mr. Julian Royce, Mr. Herbert Vyvyan, Mr. Cecil Cameron, Mr. Laurence Caird, Mr. J. R. Crawford, Mr. Frank Collins, Mr. Eldred Gulson, Mr. Douglas Gordon, Mr. R. A. Brandon, Mr. Forrester, Mr. Harvey, Mr. Robert Lynton, Mr. G. Denier Warren, Mr. Frank Stannard, Mr. Bryan G. Powley, Miss Madge Fabian, Miss Mary Brough, Miss Elsie Wood, Miss May Leslie Stuart, Miss Simeta Marsden, and Miss Rita Carr. Matinée, Wednesday and Saturday, at 2.15.

ROYAL ARTILLERY THEATRE, WOOLWICH.—This week (twice nightly): Mr. Arthur Boucher presents "Find the Woman." The company includes: Mr. Frederick Victor, Mr. Oliver Crombie, Mr. Olaf Hytten, Mr. Ernest Cassel, Mr. Arthur Elwyn, Mr. Walter Goodwin, Mr. Lewis Clarke, Mr. James Carr, Mr. Fred Charles, Mr. Leonard Seymour, Mr. Matthew Forsyth, Miss Leonard Lockey, Miss Sybil Clayton, Miss Agnes Verity, T. M., Mr. Eric G. Merrie. Matinée, Wednesday, at 2.30. Next week: "The Girl in the Train."

ROYALTY.—This week: Messrs. J. E. Vedrenne and Dennis Edie present "Milestones," by Messrs. Arnold Bennett and Edward Knoblauch. The cast includes: Mr. Dennis Edie, Mr. Hubert Harben, Mr. Stanley Logan, Mr. Lionel Atwill, Mr. Owen Nares, Mr. Reginald Malcolm, Mr. Lemmon Ward, Miss Hilda Wright, Miss Mary Ferrell, Miss Evelyn Weeden, and Miss Gladys Cooper. Matinée, Thursday and Saturday, 2.30.

SAVOY THEATRE.—Every evening (last two weeks): "Twelfth Night." The company includes: Mr. Arthur Vontner, Mr. Dennis Neilson, Mr. Mr. Herbert Hewston, Mr. Douglas Munro, Mr. Arthur Whitty, Mr. Frank Conroy, Mr. Arthur Ainley, Mr. H. O. Nicholson, Mr. G. Hayden Coffin, Miss Evelyn Millard, Miss Leah Balem Hunter, and Miss Lillah McCarthy. Matinée, Thursday and Saturday, 2.30.

SHAFESBURY.—Nightly at 8.15: Mr. Robt. Courtneidge's production "Oh! Oh! Delphine." The company includes: Mr. Courtneidge, Mr. Coningsby Brierley, Mr. Charles Chamber, Mr. Harry Welchman, Miss Winifred Roma, Miss Gwyneth Hughes, Miss Marjorie Compton, Miss Mollie Hanbury, Miss Connie Luttrell, Miss Marjorie Villis, Mr. Walter Passmore, Miss Irene H. Miss Winifred Delvante, Miss Dorothy Jordan, Mr. Fred Lewis, Miss Nan Stuart, Miss Cissie Debenham, Mr. Fred Evison, Mr. Reginald Owen, and Miss Violet Gould. Matinée, Wednesday and Saturday, at 2.15.

SHAKESPEARE THEATRE, CLAPHAM JUNCTION.—This week (twice nightly, Matinée, Wednesday, 2.30): John P. Preston and company in the great sporting drama, "Rogues of the Turf."

SIR JAMES'S.—Solo L. & M. Sir George Alexander. Every evening, 8.40 (last five nights): "The Importance of Being Earnest," by Oscar Wilde.

STRAND.—Every evening: Louis Meyer presents "The Son and Heir," by Gladys Unger. The company includes: Ethel Irving, Ethel Dane, Cynthia Brooks, Norman Trevor, Edmund Luce, Raymond Luzzerte, Reginald Owen, etc. Preceded by "An Interrupted Divorce." Matinée, Wednesday and Saturday, at 2.15.

STRATFORD BOROUGH THEATRE.—P. Mrs. Ellis C. Fredericks; M. Mr. Fred Fredericks. This week (once nightly, and Matinée, Wednesday, 2.30): Mr. George Dance's company in "The Shrike Girl." Cast includes: Mr. Jack Morrison, Mr. Harry Bentham, Mr. Percy Cahill, Mr. Richard Saker, Mr. Chas. McCann, Mr. John Borte, Mr. Frank Poy, Mr. A. H. Odams, Mr. Fred C. Odams, Mr. Cyril Mayne, Mr. J. Broadbent, Mr. Clifford Warren, Mr. Lionel Greene, Mr. Jack Morris, Mr. Theodore Leonard, Miss Winifred Volt, Miss Mary Leyland, Miss Cecie Engle, Miss Ethel Monks, Miss Queenie Hare, Miss Mollie Moore, Miss Lily Bell, Miss Netta Tomlinson, Miss Marion Meynell, Miss Ruby Hope, Miss Dorothy Cooper, Miss Jennie Richards, and Miss Myrtle Devine. T. M., Mr. George Mudie, Jun. Next week: "Everybody."

STRATFORD THEATRE ROYAL.—P. Mrs. Ellis C. Fredericks; M. Mr. Fred Fredericks. This week (once nightly): Mr. C. Watson Mill's company in "The Night Side of London." Cast includes: Mr. Terrance Byron, Mr. Alfred Maurice, Mr. E. Hall Eldon, Mr. Henry Barlsmore, Mr. Leslie Lingham, Mr. H. Francis Mr. James Husey, Mr. J. Mackery, Mr. P. O'Scann, Mr. T. Smithby, Mr. Eric Richards, Mr. Peter Sturges, Miss L. Moore, Miss Marie E. Cotton, Miss Josephine Olga, Miss M. Kitis, Miss Kitty Melville, Miss Vera Grafton, Miss Madge Heyton, and Miss Mary Mallalieu. T. M., Mr. Alfred Maurice. Next week: "The Dornon and His Wives."

VAUDEVILLE THEATRE, STRAND.—Every evening at 8.40: Hilda Trevelyan and Edmund Gwynn present "The Schoolmistress," by Arthur Pinner. The company includes: Mr. Dion Boucicault, Mr. Edmund Gwynn, Mr. Ronald Squire, Master C. Saint-Eve, Mr. Stafford Hilliard, Mr. Walter Westwood, Mr. Archie McCaig, Mr. Douglas Munro, Mr. Oliver G. Johnston, Miss Winifred Emery, Miss Gwynne Herbert, Miss Muriel Martin Harvey, Miss Nell Carter, Miss Cissy Bell, Miss Hilda Trevelyan, Miss Lillian Mason. Preceded at 8.15 by "A Penny Bunch." Matinée, Wednesday and Saturday, 2.30.

WIMBLEDON THEATRE.—This week (nightly at 7.45): "Diana of Dobson's." Matinée, Thursday, 2.30.

WYNDHAM'S THEATRE.—P. Sir Charles Wyndham and Miss Mary Moore; under the management of Mr. Frank Curzon and Mr. Gerald du Maurier. This week: "Doormats," new comedy, by Hubert Henry Davies. The company includes: Mr. Gerald du Maurier, Mr. Alfred Bishop, Mr. Dawson, Mr. Ronald Squire, Mr. Walter Westwood, Mr. Archie McCaig, Mr. Douglas Munro, Mr. Oliver G. Johnston, Miss Winifred Emery, Miss Gwynne Herbert, Miss Muriel Martin Harvey, Miss Nell Carter, Miss Cissy Bell, Miss Hilda Trevelyan, Miss Lillian Mason. Preceded at 8.15 by "A Penny Bunch." Matinée, Wednesday and Saturday, 2.30.

ALHAMBRA.—G. D., A. Charlott and M. D. Tevoux. Every evening at 8, Matinée Saturday, at 2.30: "The Girl in the Taxi," musical play by Frederick Fenn and Arthur Wimperis. Music by Jean Gilbert. Company includes: Mr. Arthur Playfair, Miss Amy Angarde, Miss Margaret Paton, Mr. Robert Averell, Mr. Louis Goodrich, Miss Violet Graham, Mr. Alec Fraser, Mr. C. H. Workman, Miss Yvonne Arnaud, Miss Cicely Stuckey, Mr. Frederick Volpe, and Mr. George Carroll. Matinée, every Wednesday and Saturday, 2.30.

BRITON EMPRESS.—This week (twice nightly): "The Mysterious Lady in Red," soprano: Ted Gill; Stowe Brothers; Dora Septon; James Willard and company in "The Devil's Box of Tricks"; Mr. George Long, Best Lloyds and company; Veronica Brady; 10 Loonies in "The Mad Musicians"; and pictures.

CHELSEA PALACE.—M. Mr. J. Norman Berlin. This week (twice nightly): Alexandre and Hughes, comedians; Isabel D'Armand and Frank Day, vaudeville artists; James T. Brown, comedian; Barney Murphy, comedian; Edie King, comedian; Ernest Rees, armchair philosopher; the Society Quartette, vaudeville artists; Herbert Sleath's company in "The Third Degree"; Miss Ella Erskine and company in "The Tigress"; and pictures.

CHISWICK EMPIRE.—This week (twice nightly): Three Rascals; James Learmouth, in "The Stationmaster"; Berzée's "Riding Academy"; Jack Lorimer; Part II. Panama Canal; etc.

COLISEUM.—M. D. Mr. Oswald Stoll. 2.30 and 8.40: Miss Violet Vanbrugh and Lady Macbeth in the sleep-walking scene from Sir Herbert Tree's production; Miss Irene Vanbrugh in J. M. Barrie's "Roseland"; Chung Ling Soo, the great illusionist; Miss Margaret Moffat and company in "The Scab Lady," by Sewell Collins; Max and Moritz II., simian musicians, cyclists and comedians; Rinaldo, violinist; Three Stewarts; Mabel Sinclair.

COLLINS'S MUSIC HALL.—Co-P. Mr. J. P. Mitchellhill. This week (twice nightly): Mary Matthews and G. Pickett's company present "The Slave Runners," E. Rousby's "Greater London," performed by Betty and Louie Rousby; Jack Shires presents "P.O. Green of Padsey"; Devereux's Troupe of D.C. Actors; Adelaide Hastings, contralto; Mabel Costello; John Well, prestidigitator; Bertha Evelyn, comedienne; Five Cherry Girls, in singing and dancing act; Donaldson Bros. present "Sports in a Jungle"; and pictures.

EAST HAM PALACE.—This week (twice nightly): Harry Tate, in "Motoring"; King and Benson, versatile couple; Doris Hunter; Mark Leslie; Marie Courtenay; the New Macs; Scroggs and assistant; Harry Venburn; the Peto Glitons, gymnasts; Carrie Laurie's Juveniles; and pictures.

EDMONTON EMPIRE.—M. D. Mr. Harry Bawn. This week (twice nightly): Helena Millais and company in "The Silver Creek"; Jack McNeill; Zenora; and company etc.

EMPIRE, W.C.—M. Mr. Arthur Aldin. Every evening: "Everybody's Doing It," revue, by George Grossmith and C. H. Bovill, cast including: Ida Crisp, Unity More, Ivy St. Heller, Maud Jay, Fred Farren, Will Cromwell, Farren Soutar, Watson, Robert Hale, Conrad and Whidden, in rag-time rhapsodies; De Caruso and Son; Mile. Neoro, in a series of dance creations; Scott Russell; Olga Teharna; Lydia Kyasht, supported by Phyllis Bedelle, in "The Reapers Dream," a ballet idyll; and pictures.

EUSTON.—This week (twice nightly): Jessie Millward and company in "The Gray of the Dawn"; Bertram Wallis's Musketeers, including Bertram Wallis, Herbert Clayton, Frederic Norton, and Nelson Keys; Rose Hayes; Mark Leslie; Sam; Cleveland and company; Marie Brayman; Harry Marlow; Walton and Lester; Maudie Scott; PINSBURY PARK EMPIRE—P. Moss Empires, Ltd.; M. Mr. Horace Cole. This week (twice nightly): La Milo; Harry Weldon; Macdonald and Young's company in "The Lodgers"; Quincey Brothers; Bioscope; the Four Amaranths; Jack Warman; Lucie Gillespie and Kathleen Kingston; and the Great Welland.

HACKNEY EMPIRE.—This week (twice nightly): "Mexico" (special Matinée Thursday and Saturday); Phil Ray; Ernie Mayne; Part II. Panama Canal; etc.

HIPPIDROME.—Twice daily, at 2.30 and 8 p.m.: "Hullo, Rag-time!" revue, written by Max Pemerton and Albert De Courville. Music by Louis Hirsch. The company includes: Ethel Levey, Bonita, D. Heggie, Shirley Kellogg, Lew Horn, Cyril Cleson, Geo. Bickle and his comedy band; Ambrose Thorne; Jamieson Dodds; Jack Mason; Willie Solar; Gerald Kirby; Morris Harvey; etc. Also Rick Taylor, ventriloquist; Carl Lynn, mimic; Leeds and Lemar, comedians; Barak, balancer; pictures.

HOLBORN EMPIRE.—M. D. Mr. Charles Gulliver. This week (twice nightly): Arthur Roberts and company in "The Girl Who Lost Her Honeymoon"; Evie Greene, in selections from her repertoire; the American Rag-time Band; Jack Pleasants; Tom Moore; Harry Champion, comedian; Harry Knus, actor-comedian; Regan and Ryan; Maud Edwards; Jack and Evelyn, in vaudeville quick lunch; Ludwig Amann, facial mimic and impersonator; and pictures. Mr. Chas. Gulliver presents Paul J. Rainey's African Hunt, marvellous moving pictures, daily, at 8.15.

KINGSTON EMPIRE.—P. & M. Mr. Clarence Sounes. This week (twice nightly): Marie Lloyd; Four Mackinnons; the Dittons; Sisters Geretti; Knowles and Cicely Esdale in "A Military Miss"; Ethel Newman; Prell's Bijou Circus; W. P. Wentley; Howard and Collision Trio in "Fun in a China Shop."

LONDON PAVILION.—M. Mr. Frank Glenister. Bransby Williams, in "A Review of Reviews"; Sam Stern, comedian; La Freya, artistic visions; "On the Pier," musical comedy, presented by Leslie Stiles and company, including Kathleen Courtney and Lily Mills; Ben Alberti; comedian; Frank Maura, equilibrist; Signor Torti, Italian tenor; Dorothy Varick, character sketches; Silbon's Circus of Comical Cats; Four Cherries, dancing scene; Marked Money, a thrilling American police episode, by J. O'Connor; Robert Munster, Violet Lewis, and Leslie Carter, the Seven Bramusses, musical scene; Frances McNulty, comedienne.

MASKELINE AND DEVAUT'S MYSTERIES. ST. GEORGE'S HALL, W. Daily, at 3 and 8 p.m.: "The Grays," by J. O'Connor; A Fallen Idol, by F. Anstey; Hara, juggler; Mr. Stuart Dehnam; Mr. Arthur Helmore; etc.

METROPOLITAN.—This week (twice nightly): Fred Karp presents "The Village Sports"; Ida

Crispi and Fred Farren, in whirlwind dances; Edie King, comedienne; Frank Sylvio, comedy juggler; Ernest Rees, armchair philosopher; Millie Payne, comedienne; Florence Bedallo, vocalist; Harry Thursto, comedian; Herbert Sleath's company in "The Third Degree"; Jack Lane, Yorkshire rustic; Four Kasracs, comedy acrobats.

NEW CROSS EMPIRE.—P. Moss Empires, Ltd. This week: "Everybody," Bi-Bi-Tri; Tom Woodwell; Robins and Collier; Thornton and Wagner; Kenna Brothers; Fred Earle; May Beatty; Friend and Downing; and pictures.

NEW KILBURN EMPIRE.—This week (twice nightly): Australia Trio; Chant; Jack and Evelyn; Sam Mayo; Patsy and Sally, educated chimpanzees; Kitty Grey; Arthur Ferris; Bert Jackson; Maud Lovelly; Brothers Brard; Fred Hutchins; and pictures.

NEW MIDDLESEX.—P. Middlesex Theatre of Varieties, Ltd.; M. D. Mr. Oswald Stoll. This week (twice nightly): "The Indian Scout." Cast includes: Will Smith, Edwin Bennett, Philip Darien, Ernest R. Holloway, Arthur Trail, John Eleton, Henri Dore, Bryan Daly, F. Beaver, C. Barnard, J. Veszant, Heba Barlow, Agnes Paulton, Sybil Etherington, and Gertrude F. Godart. Also Prof. Thornbury, painter; Agnes Tracey, soprano; Drawee, Hambo and Frisco, in comedy juggling; and pictures.

OXFORD.—M. Mr. Blyth Pratt. Ernest C. Rolis' company in "Ragmania" (last week); F. C. Tallman, billiard player; Cooley; H. D. and Dandey, in strange act; Clifford Morgan, actor-vocalist; Seven Perezoffs, in juggling oddity;

Alexandre and Hughes, in eccentric musical act; Geo. Ross, topey-turkey pianist; Jack Lane, Yorkshire yokel; King and Benson, in comedy act; Syd Walker, comedian; Les Inconnus, musicians; Four Vagabonds; Capt. Grahame's baboons; Veronica Brady, comedienne; the Brothers Keeley, ball punchers; and Fitz-Allen, in novel act.

PALACE.—M. D. Mr. Alfred Butt. Evenings at 8; Matinée, Wednesday and Saturday, at 2: Edmund Payne, George Grossmith, and Mabel Sealy, in Musical Comedy Reminiscences; That Coloured Five, the Royal Poinciana Quintette; a grand piano and Barclay Gammon, in new songs; Ella Retford, comedienne; Frank Tinney, America's black-faced comedian, etc.

PALLADIUM.—M. D. Mr. Charles Gulliver. This week (twice nightly): Mlle. Lotte Sarrow, Russian actress, in "She Pays the Penalty"; Macdonald and Young present "The River Girl," musical sketch, including Horace Jones, Richard Teasdale, Jane Eyre, Gay Silvan, and full chorus; the Great Balaguer Troupe; Happy Jack Gardner; Beth Tate, Californian girl; Wick Wynne; Day and Dandey, in the American rag-time Hebrew; Joe Collins' company; Fred Emney, supported by Miss Sydney Fairbrother, in "A Sister to Assist'er"; Ella Retford, comedienne and dancer; and pictures. Daily at 2.30: Mr. Matheson Lang, supported by his own company, including Miss Hattie Britton, in the romantic drama "Westward Ho!"

SHEPHERD'S BUSH EMPIRE.—This week (twice nightly): Marie Lloyd; Phil Percival; Part II. Panama Canal; Four Elles; etc.

"Do you now put on your best attire?"—Julius Caesar.

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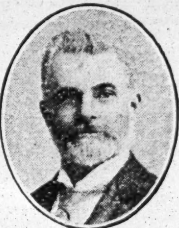
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TRADE MARK

SPECIALS FROM THE PROVINCES.

"ROMEO AND JULIET."
Revival, at the New Theatre, Manchester, on Monday, March 5.

Romeo Mr. Dennis Neilson-Terry
Escalus Mr. Alfred Hilliard
Paris Mr. Farrar Piel
Montague Mr. W. F. Stirling
Capulet Mr. E. Story Goffton
Uncle to Capulet Mr. M. Clifford
Mercutio Mr. Norman Partridge
Benvolio Mr. Bartlett Garthorpe
Tybalt Mr. Lincoln Cathorpe
Eriar Laurence Mr. Ryder Boys
Balthasar Mr. Wilfrid Beckwith
Peter Mr. J. H. Atkinson
An Apothecary Mr. Frank Follows
Samson Mr. R. Conway
Abraham Mr. Sidney Dench
Gregory Mr. Gordon Kingsley
Page to Paris Miss A. Mathews
Lady Montague Miss Clara Welby
Lady Capulet Miss Una Rashleigh
Nurse to Juliet Miss Clara Pannecourt
Juliet Miss Margaret Halstan

(FROM OUR OWN CORRESPONDENTS.)

For many years the Shakespearean productions of Mr. Richard Flanagan during his tenure of the Queen's Theatre (lately closed) were an institution to which many playgoers looked forward annually with pleasurable anticipations; and when the long sequence came to an end some little time ago general regret was felt that so laudable a series of revivals should cease. Now that Mr. Flanagan has a fresh opening for his enterprise in the New Theatre it is a matter of congratulation that evidence that the good work is to be carried on is so soon forthcoming in the fact that "Romeo and Juliet" should be produced two months after the opening of the theatre, quite in the spirit of old times, and with all the circumstantial glory and success that have hitherto attended Mr. Flanagan's Shakespearean productions. "Romeo and Juliet" was put on at the Queen's Theatre eight years ago, on which occasion Miss Margaret Halstan played Juliet to the Romeo of Mr. Harcourt Williams. Miss Halstan is an accomplished actress, and in the interval has perfected her resources to such a degree that her handling of the part is marked by a complete mastery of all the little unobvious tricks of poise, gesture and inflection. This is no charge of artificiality, but her accomplishment is noticeable because on the present occasion it is brought to bear upon a Romeo who stands in singular contrast to the practised personality of his predecessor. "Romeo and Juliet" is a tragedy of passion rather than of thought; it calls upon impulse rather than upon studied behaviour; and it would be a clever actress indeed who could convey this without revealing every now and then the considered art of the theatre in her exposition of the ill-fated heroine of the play. Nevertheless, Miss Margaret Halstan's Juliet is, of course, the leading feature of the revival. It is a most delightful performance; full of feeling, and distinguished by a charming delicacy and a striking intensity of passion and tenderness. Much interest attaches to the impersonation of Romeo by Mr. Dennis Neilson-Terry. This young actor comes of a theatrical stock; and it was a piece of daring on the part of Mr. Flanagan to entrust so important a role to an exponent who was practically untried; but it is safe to say that the experiment is one which there is no need to regret. Mr. Neilson-Terry's personality is peculiarly suited to the part; it is full of the wonder and the inspiration of it, not mature enough to realise any special intensity of passion, but capable of convincing outbursts, and full of promise for the future. In these two parts lie the principal interest of the production, and if the personality of Miss Margaret Halstan has a solid basis of popularity, well deserved, there can be no doubt that the performance of Mr. Dennis Neilson-Terry as Romeo is one which will make an equal mark upon current patrons of the theatre, and remain long in their memory as a remarkably sensitive and suggestive impersonation. An outstanding performance among the many other members of the cast is that of Mr. Norman Partridge as Mercutio, who plays with such virile accomplishment as to make one wish that his part extended longer than it does. Another interesting rôle, so far as it goes, is that of Friar Laurence, played by Mr. Ryder Boys; the Capulet of Mr. E. Story Goffton is also very good; and Miss Clara Pannecourt makes admirable use of her opportunities as the Nurse. Other characters are merely contributory to the general effect, which, apart from the main interest, is spectacular. The production is arranged in five acts, with perhaps too many scenes, and concludes triumphantly with a tableau of the Church of San Zeno Maggiore, Verona, in which takes place a solemn requiem and reconciliation of the houses of Montague and Capulet.

"THE ADDER."

A Play, in Blank Verse, by Lascelles Abercrombie, Produced at the Repertory Theatre, Liverpool, on Monday, March 3.

Newby Mr. J. H. Roberts
Seth Mr. Lawrence Hanray
A Girl Miss Eileen Thorndike
The Squire Mr. Norman McKeown

There is no mistaking the strength and grip of this haunting story, which was well told by the members of the Repertory company.

The theme sets forth that a man named Seth has turned to religion after a life of wickedness, and, being filled with superstition, imagines that his sins have passed into an adder, which was found near him at the moment of his conversion. Regarding the reptile as the symbol of his sin, he keeps it in his possession. His daughter, who years before had been taken from him by a relative so that the girl would be free from the evil surroundings in which her father lived, returns to him when on the verge of womanhood, and, learning of the unknown sin, is promised by the rascally squire to be initiated therein. The father, learning of his child's desire, prays that she may find sin in a sinless way, and that death will terminate her struggle against the heart which she inherited from him. He thereupon has her fatally poisoned by inviting her to place her hand in the box where the adder is.

The blank verse was spoken in admirable style by the various artists. Mr. McKeown played powerfully as the Squire; Mr. Roberts's picture of Newby, who always scoffed at religion, was well drawn; the Seth of Mr. Hanray proved a fine sample of acting; and Miss Thorndike did everything necessary as the girl.

"A VAGABOND KING."

Drama, in Seven Scenes, by Charles Trevor, Produced at the Theatre Royal, West Bromwich, on Monday, March 3.

Gerald Carrington Mr. Stanley S. Gordon
King Alexis Mr. Henry Parr
Captain Jack Vardon Mr. Colin F. Heather
Bobby Mr. Billy Sherlock
Count Orloff Mr. Sidney Clewlow
Major von Halmoz Mr. Russ. Challis
Rochford Mr. Tom Arkinstall
Jas Miss Kate I'vande
Etrina Miss Gertrude Vickers
Teen Miss Nina Vaughan

story opens at Doreen's chateau. Gerald, on the hero of the play, returns from an expedition, where he finds Count Orloff, him that Doreen, the lady he is living

with, is really the Princess of Cavonia and the wife of her cousin, the reigning King. Carrington accuses Doreen of concealing the truth from him, and she explains that she had been forced into the marriage. Just then Alexis, known as the Vagabond King, arrives with an escort. Carrington receives a sword thrust, and is left bound and gagged, and Doreen is taken back to the palace. Carrington gets free, with the help of his servant, and follows them, swearing to rescue Doreen or die. After one or two adventures he meets an old friend, Captain Jack Vardon, who promises to assist him. Carrington goes to the Throne Room disguised. There he sees Doreen being insulted by the King. With the assistance of Vardon, his servant Bobby, and a secret door, they all manage to escape, and Doreen is taken to a place of safety, the Abbey St. Conrey. Count Orloff discovers her, gets Carrington in his power, and swears to kill him unless Doreen will assist him in a plot to overthrow the King. She consents; Orloff procures a keg of gunpowder, places it by Carrington, and lights the fuse and leaves him to his fate. At the critical moment Vardon appears at the window and shoots the fuse away, thereby saving the hero's life. The Vagabond King, in the meantime, is growing weak and ill, and, knowing he is going to die, tries to make amends to Doreen and his subjects, who in the meantime have got heartily tired of their King, and are now shouting for Doreen to rule as Queen. Count Orloff plots to assassinate the King, but is caught in his own trap and perishes. The King frees the people of an unjust tax, and while at the window announcing the reform to the populace is shot. When the news becomes known Doreen is proclaimed Queen, and everything promises to be happy ever after.

The play abounds in exciting incidents, and is brimful of sparkling comedy. Mr. Stanley S. Gordon as Gerald Carrington, the hero, gave a fine performance. Mr. Henry Parr in the trying rôle of King Alexis, the drunken monarch, was excellent. Mr. Colin F. Heather as Captain Jack Vardon gave a manly performance, and was always there when wanted to assist the hero. Count Orloff was shown by Mr. Sidney Clewlow to be indeed the villain of the play. Mr. Russ. Challis and Mr. Tom Arkinstall filled their parts to perfection. Miss Kate Froude was excellent as Elsa, the King's favourite. Miss Gertrude Vickers and Mr. Billy Sherlock supplied the comedy, and kept the house in roars of laughter. Miss Nina Vaughan played the part of Doreen, Princess of Cavonia, and was excellent in every way; no higher praise could be given. On Monday night the play went from start to finish without a hitch.

"THE JEWELS OF THE MADONNA."

Opera, in Three Acts, by E. Wolf-Ferrari, First Performance in English, at the Theatre Royal, Glasgow, on Friday, Feb. 23.

Gennaro Mr. Gordon Thomas
Rafaele Mr. Hebdon Foster
Tortommo Mr. Charles Neville
Biaio Mr. Robert Brookes
Ciccio Mr. William O'Connor
Rocco Mr. Frederick Clendon
Carmela Miss Phyllis Archibald
Stella Miss Winifred Geverding
Serena Miss Dorothy Lawson Taylor
Concetta Miss Gladys Deane
Grazia Miss Annie Elliott
Maliella Miss Ina Hill

The importance of the occasion attracted a very large audience to the Theatre Royal, and the new opera was unanimously hailed as a welcome addition to the Carl Rosa company's already extensive repertory. The story may be briefly detailed. The action takes place in modern Naples, and the plot hinges on the rivalry of Gennaro, a blacksmith, and Rafaele, a Camorrist leader, for the love of the beautiful Maliella, adopted daughter of Carmela, Gennaro's mother. Maliella is of a rather romantic disposition, and the love of the steady blacksmith does not attract her in the same degree as that of the more picturesque Rafaele. The latter, while a religious procession is passing through the streets, swears he would risk his soul for Maliella's love, even steal the jewels of the Madonna to offer as a gift to his sweetheart.

Gennaro hears of this boast, and at dead of night goes himself and robs the image of its precious jewels and offers them to Maliella. Fascinated by their brilliance, she yields to his passionate embraces, but afterwards realises the nature of the sacrifice he has committed, and throws herself into the sea. Gennaro, cheated of his love and distracted at his crime, crawls to a rude altar in the retreat of the Camorrist, and, craving pardon for his sin, stabs himself and dies.

The opera was produced under the direction of Messrs. Eugene Goossens, who conducted, and George Beale, who stage-managed, and in regard to staging and dressing it was given a most worthy end on its English career. The music, combining, as it does, the melodious charm of the earlier Italian school, with the dramatic fervour of more recent work from the first scene to the last, and many of the items were heartily applauded, the beautiful prelude to the third act being repeated in response to the popular demand. The cast was excellent. Miss Ina Hill as Maliella sang and acted with great power and charm, and the blacksmith lover, Gennaro, was strikingly portrayed by Mr. Gordon Thomas. Mr. Hebdon Foster made a picturesque Rafaele, and alike in singing and acting was most successful. Miss Phyllis Archibald played the part of Carmela with much feeling; and Mr. Frederick Clendon as one of the Camorrist was well suited. The remainder of the cast were one and all able exponents of their respective characters. At the end of the opera the applause was loud and prolonged, and all the principals and the two producers were repeatedly recalled.

"BROTHER ALFRED."

Farical Comedy, in Three Acts, by H. W. Westbrook and P. G. Wodehouse. Produced at the Devonshire Park Theatre, Eastbourne, on Monday, March 3.

Mamie Foster Miss Wanda de Baron
Billy Marshall Mr. Arthur Chesney
John Marshall Mr. G. Mayor-Cooke
Voules Mr. W. Gayer Mackay
Sidney Mr. Arthur Hatherton
Pibbeam Miss Florence Tempest
Stella Vanderley Miss Faith Celli
Mrs. Stuyveant Miss Gwynneth Galton
Denman Sturgis Mr. Sydney Skarratt
George Lattaker Mr. Lawrence Grossmith
Augustus Arbuth Mr. E. W. Garden
Count Fitz von Goelin Mr. Philip Cunningham

In "Brother Alfred" the joint authors have been very successful in catching the spirit of farce, and many of the genuinely funny situations are cleverly introduced and manipulated. The hearty laughter heard during the performance fully justified the prolonged demands for the authors, who, on their appearance on the stage, were greeted enthusiastically.

Lying off the coast of Monte Carlo is the beautiful steam yacht Circe, and here the owner, Mr. Marshall, his son Billy, and a number of friends are living in delightful luxury. Now, Billy's particular chum in the company is George Lattaker, who on the previous evening departed suddenly for the shore, and by breakfast time the next morning has not returned. The morning papers tell of a fierce and brutal attack upon the Prince Saxburg-Leignitz, who, on returning from the gaming-tables, where he had won a considerable

sum of money, was suddenly rendered senseless by some unknown assailant. A famous detective, Denman Sturgis, takes up the case and near the wounded Prince finds a grey trilby hat with a name written inside. Sturgis on the following morning visits the yacht and inquires for George Lattaker. George is not yet in evidence and the detective, with the help of a couple of five pound notes, enlists the services of Voules, Billy Marshall's valet. Voules is quite ready, even anxious, to give all information possible against George Lattaker; for, in the first place, he is one of "the idle, unproducing rich," and, in the second, he saw this same George on the previous evening kissing Pibbeam, the maid with whom Voules is, or rather was, very much in love.

While the party, including the detective (who poses as George's uncle), are at breakfast below, George, mud-stained and dishevelled, boards the yacht, and seeing Billy on deck, he soon explains his absence. After dinner on the previous evening he had proposed to the dearest girl in the world, Stella Vanderley, and she had accepted him. Full of joy and happiness he rushed from the stateroom, ready to kiss anybody or anything out of sheer gladness. Unfortunately, the first person he meets is the maid, Pibbeam, and in kissing her he is seen by Stella and Voules. The former instantly breaks off the newly made engagement, and George in despair sets out for the shore. He has a drink or two, several, in fact, and next morning he awakes to find his hat missing, his collar torn, and his clothes covered in mud. He has a faint memory of a scuffle of some kind, but beyond that his memory is a blank. Billy quickly informs him of the danger of his immediate arrest and ultimate imprisonment for many years. George's mind acts

MISS PHYLLIS BIRKETT.

Miss Phyllis Birkett (sister of Miss Viva Birkett), who is acting as Understudy and playing a small part in the Queen's Theatre success, "Get Rich Quick Wallingford," is a clever, pretty, and winsome young actress, who, though only just past her twenties, has enjoyed a considerable amount of useful stage experience.

Commencing some four years ago in "Cinderella" at the Adelphi, under Mr. Robert Courtneidge and Mr. George Edwards, Miss Birkett thereafter studied for a year at a well-known Dramatic Academy. She then played for a nine-months' season in "The Brass Bottle," at the Vaudeville, followed by a six-months' tour in the Provinces, with the same play. The young actress afterwards accepted an attractive offer to play



MISS PHYLLIS BIRKETT.

a good part in "A Fool There Was," at the Queen's Theatre, under Mr. Herbert Sleath's Management. An engagement at the Coronet Theatre, to appear in Mr. Robert Arthur's Shakespearean Productions ("As You Like It," "Much Ado About Nothing," "The Taming of the Shrew," &c., &c.), afforded Miss Birkett further useful stage equipment.

Miss Birkett next appeared in "Dombey and Son," at the Savoy Theatre, and afterwards went to Drury Lane to play for a lengthy season in "The Hope." Her following engagement was as Second Principal at the (then) Whitney Theatre, in Mr. Alfred Wilson-Barrett's excellent play, "The Jew of Prague." The young actress then played in Mr. Mulholland's Repertory at the King's and Wimbledon Theatres. Mr. Nation thereafter secured Miss Birkett to play at Wyndham's Theatre for a ten-weeks' season, after which she returned to the cast of "The Brass Bottle," when this popular play was presented at the Palladium. A tour round the Suburbs in the same play followed. During this engagement Miss Birkett achieved somewhat of a record for so young an actress, as she also played in an attractive sketch which was presented twice nightly at the Camberwell Palace—thus being engaged in no less than eighteen performances per week. An important part in "Jane" at the Woolwich Theatre followed; and now, as stated above, Miss Birkett is at present Understudying and playing at the Queen's Theatre.

The above engagements constitute a very meritorious record for this clever young actress; and it may be confidently anticipated that Miss Birkett's abilities will soon secure for her yet higher histrionic achievements.

quickly and he sees a way of escape. He has lately received a letter from his uncle and trustee, Augustus Arbuth, telling him of the existence of a twin brother, Alfred. George determines to impersonate Alfred, and henceforth George will be missing, but Alfred will appear. Voules has overheard this plot, but for a sum of 200 guineas agrees to hold his peace.

The company is at first incredulous when "Alfred" is introduced to them by Billy, but in proof of the genuineness of Alfred, Billy points out a large mole on the back of "Alfred's" neck, this birthmark, as Billy is prepared to swear, being absent from George's neck. George's real uncle and trustee now arrives on board, and confides to his nephew in a very frank way that he has spent all the money entrusted to him, and that he simply invented the twin brother Alfred to gain a little time. The uncle, seeing he has the whip hand of George, gaily says, "Good-bye" to his nephew, and leaves him to swallow the bitter pill as best he may. An enquiry from the Prince of Saxburg-Leignitz is now rowed aboard and excitedly asks for George Lattaker. The first reports of the assault were false, for it is now certain that a rascally ruffian attacked the Prince, when an Englishman ran to the rescue and beat off the would-be murderer. George is now the hero of the hour, and just as he is offering himself to the equerry, Billy, who

has not heard the true report, suddenly arrives, and, pointing the distinguishing mole triumphantly, tells the equerry he is addressing "Alfred" Lattaker. George, with the help of Billy, tries very hard to come back to his own identity, but the fatal mole always proclaims him to be "Alfred." However, Voules, after a very successful day off at the Casino, comes on board flushed and excited, and, thinking to do harm to Lattaker, proclaims him to be the real George, and tells the company how he overheard the plot. Stella forgives George, Voules, to protect his future wife, Pibbeam, from the influences of the "rich vampires," departs, and full harmony is restored.

Mr. Lawrence Grossmith played the part of George Lattaker in a delightfully natural manner, and his realistic anxiety in the many funny situations assumed by "George" and "Brother Alfred" were provocative of many genuine laughs; Mr. Arthur Chesney, too, as the excitable, fussy, good-natured friend Billy, had a big share in providing the hearty fun; Mr. W. Gayer Mackay, forceful and distinctive, made the most of every line; Mr. G. Mayor-Cooke was thoroughly pleasing and genial as John Marshall; a part very cleverly played and brought into conspicuous success was that of Sidney, a sailor, in which Mr. Arthur Hatherton was quite a triumph; Mr. Sydney Skarratt looked and acted remarkably well as Sturgis, the detective; Mr. E. W. Garden, as the uncle, Augustus Arbuth, gave a very finished and capable performance; and Mr. Philip Cunningham was a handsome equerry, Count Fitz von Goelin, whose personality shone brightly in all his scenes. Miss Faith Celli was a sweet, pleasing, and effective Stella; Miss Gwynneth Galton was an interesting and dignified Mrs. Stuyveant; Miss Florence Tempest made the most of her opportunities as Pibbeam, and gave a clever sketch of the aggrieved maid; while Miss Wanda de Baron was very graceful and pleasing to look upon.

"MARGERY MARRIES."

Three-Act Comedy, by Norman McKeown, Produced at the Brighton Theatre Royal on Monday, March 3.

Rose Miss Edith Ife
Anthony Ashmore Mr. Brian Egerton
Margery Ashmore Miss Lilian Braithwaite
Kitty Blinndon Miss Gladys Storey
Morton Evered Mr. Charles Vernon
Kenneth Workley Mr. Cecil Kinnaird
Mrs. Blinndon Mrs. Fordyce
Morris Blinndon Mr. J. L. Mackay
Mason Mr. G. Gamble
Mrs. Evered Miss Mary Raby
Henry Evered Mr. Tom Mowbray
Mrs. Stokes Miss Marion Sterling

A very enthusiastic reception was accorded "Margery Marries" at the Brighton Theatre Royal last Monday evening, when it was presented by Mr. C. Aubrey Smith's company. Unfortunately, Mr. C. Aubrey Smith, owing to sudden indisposition, was unable to appear, and at only a few hours' notice his part of Anthony Ashmore was undertaken by Mr. Brian Egerton. The plot of the comedy, though of a very slender character, is interesting. Margery Blinndon had married Anthony Ashmore, but the latter, finding his wife too searching in her enquiries as to his "past," leaves his home for Australia. Four years later, in the opening act of the play, he returns, and during the evening reaches his wife's room by means of a ladder at the rear of the house. He is alone, and, hearing voices, makes his escape down the ladder. Margery Ashmore and her sister, Kitty Blinndon, enter. The latter is about to marry Morton Evered, and Margery, who regarded her own matrimonial venture as "buying a pig in a poke," urges upon Kitty the necessity of gaining full information as to the life and habits of her lover. She actually proposes that Kitty and Morton, who appears upon the scene, should live together "without being married" in the same house for six months as a kind of probation and experiment. Kitty seems to entertain the idea favourably, but Morton somewhat resents the scheme. After the departure of the two lovers Anthony again mounts the ladder and meets Margery, who treats him very coolly. She soon learns that her husband has realised £10,000 as the proprietor of a butcher's shop in Australia, and has returned to England to open some overflow branches of his business. Margery, disgusted, sends him from the house, angrily describing him as "butcher, burglar, bungler, and beast!"

In the second act—"At the Blinndons," the parents of the young lovers—"Mr. and Mrs. Blinndon and Mr. and Mrs. Evered"—meet to discuss the astounding proposal of Kitty and Morton living together as single people before marriage. Everybody except Margery is suspected of venturing to suggest the scheme, and the parents are anxious to avoid the threatened scandal. The difficulties of the situation are increased by the entrance of Mrs. Stokes, a gossip, who has been told that the village policeman had seen someone enter Margery's room at night by means of a ladder. Kenneth Workley, mistaken for Anthony, had been observed leaving the house subsequently by the front door, and the unfortunate Kenneth seems likely to be drawn into the scandal as a co-repondent. In the third act all ends happily. Margery and Anthony become reconciled, and the course of true love promises to run smoothly for Kitty and Morton.

Miss Lilian Braithwaite gave an artistic impersonation of Margery Ashmore, and was seen at her best in her stirring scenes with the husband. Mr. Brian Egerton, with book in hand, read and acted the part of Anthony Ashmore with great success. Though heavily handicapped in essaying the character at such short notice he completely gained the favour of the audience. Miss Gladys Storey made a bright and impulsive Kitty Blinndon; Mr. Charles Vernon gave a manly enactment of Morton Evered; Mr. Cecil Kinnaird did well as Kenneth Workley; Mrs. Fordyce as Mrs. Blinndon and Mr. J. L. Mackay as Morris Blinndon displayed admirable acting; Miss Mary Raby's Mrs. Evered and Mr. Tom Mowbray's Henry Evered were excellent embodiments; and Miss Marion Sterling presented a good character study as Mrs. Stokes. Miss Edith Ife as Rose and Mr. G. Gamble as Mason rendered effective support. The curtain was repeatedly raised on the termination of the comedy in response to prolonged applause.

Mr. Arthur Boucher's next production at the Garrick on Thursday, the 20th inst., will be a dramatic version, by Mr. Temple Thurston, of his clever novel, "The Greatest Wish in the World," which was published about three years since. Mr. Boucher will play the warm-hearted priest, Father O'Leary, and Miss Henrietta Watson and Mr. Farren Soutar will appear in leading parts.

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SPORTING NOTES.

By SANTOL.

The best tip at the moment seems to be to follow the horses that have just been disbanded from Hedsford. Rathlea started the run by taking the Imperial Cup at Sandown on Saturday; even old Seidon Prince acted after changing quarters, and Balcadden achieved the most brilliant feat over fences we have seen for years in the Tantiy Steeplechase at Gatwick on Thursday. He was giving Heathstone, a four-year-old of more than ordinary merit, 28lb., and John Jorrocks 32lb., to begin with, and before a mile had been traversed he was giving them more than twenty lengths start. In addition to these disadvantages, he blundered twice in the early part of the race, or jumped short, which caused him to lose so much ground; but he set all these things at defiance, and in the last three furlongs came along like a hurricane. At the last fence he was fully eight lengths behind Heathstone, the leader, but on the flat he turned on an electrifying burst of speed, caught Heathstone, and passed him as though he had been a milestone, and won with a length and a half to spare. At one part of the race 100 to 3 was shouted against Balcadden. And this is the horse Coultwaite had laid out for the Grand Steeplechase de Paris next June. How would he have won it with the advantage of being trained over the famous gallop specially laid out at Hedsford with a view to this race? He will probably win it now if Hartigan can cure his faulty leaping, but in Coultwaite's hands it would have been a good thing. John Jorrocks was a great disappointment. Possibly something happened to him, for after making a bold show he dropped out suddenly, and the running was too bad to be true. Heathstone, on the other hand, did splendidly for a four-year-old lightly built.

Balcadden, of course, was one of the contingent that went from Hedsford to Frank Hartigan at Weyhill, and this trainer is paying great attention to Rathalla, with a view to the Grand National. The horse, I hear, is making excellent progress, and they really believe he will win. He is a great horse at Liverpool, it must be remembered. He ought to have won in 1911. Indeed, he was actually second after parting company with his jockey and being remounted, and last year Coultwaite was bitterly disappointed at his failure, for which some excuse exists. Rathalla had a backer at £1,000 to £100 at Gatwick on Thursday.

One of the best outsiders for a small each-way investment in the Grand National is old Feltar's Pride. I have it from his trainer that the horse is fitter than he has been for months. The race he won at Windsor the other day, though it was a punishing one, did him no harm at all, but rather brought him on, and they really fancy his chance in a modest way. He has got the course before, it will be remembered—in Jenkins-town's year, when he was beaten a head by Carsey for fourth place. He was nine years old then, so that now he is still two years younger than when he was when he triumphed at Liverpool. Carsey, of course, being the younger of the two, ought to beat Feltar's Pride, but Law thinks otherwise, and he doubts Carsey's ability to quite stay the course. Feltar's Pride will run at Cheltenham next week, and they believe he will make a bold bid there, for he was never in finer condition in his life.

Betting on the Spring Handicaps has been practically confined to small sums invested by the public with no significance concerning stable intentions. At Gatwick, however, there was a little genuine business on the Lincolnshire, when Long Set and Uncle Pat, who finished first and second last year, were coupled in a wager of £2,200 to £400. The top-weight has any number of friends, though I fail to see what chance he has of beating Uncle Pat at the weights, and there are great possibilities about some of the light-weights. One of these likely to be heard of shortly is Talana Hill. This colt, who is trained by Perseus at Stockbridge, has done as much work as anything bar Uncle Pat. He has only won once in his life, and that was at Newbury in November, when he defeated Emerald Ring in the Three-Year-Old Handicap after making the running from start to finish. But his modest career before that was due to training difficulties, which, however, have now been surmounted. Therefore it might be said Talana Hill is well handicapped on running when he was not in condition to show his true form. It is significant that he was entered for all the big handicaps this spring, and he has accepted for all of them except the City and Suburban. The jockey question, of course, is always a problem with lightly-weighted horses. Perhaps Plant, who rode him so well at Newbury, will solve it. The little man never properly recovered his riding after the bad smash up at Kempton Park a few years back, but he is better than any of the 6st. 7lb. lads that were riding last season, and I have not heard of any prodigies about.

Bernstein gave us a further taste of his mettle when he beat Bronzeving III. and other useful handicappers decisively in the International Hurdle at Gatwick. It was a sterling performance for a four-year-old with 11st. 4lb., and particularly so as the horse has been amiss since Sir Charles Ascheton Smith has had him. Bernstein will now be kept to steeplechasing. He runs for the big four-year-old steeplechase at Cheltenham next week, and conceivably he will win it, for I think he is far and away the best young horse we have seen for years. They say he was schooled over fences in Ireland in his early youth.

SELECTIONS.

Hurst Park to-day may give us another sight of the hurricane horse BALSADDEN in the Open Steeplechase. Never having won a race of this distance, he claims a big allowance. Hartigan has also been interested in it, and the meeting of these horses would be interesting. NEWHAM will about win the Priory Hurdle. Sir COLIN the Hampton Hurdle, and Star of Fortune the Novices' Hurdle. In the New Century Steeplechase

MUTTON CUTLETS

provides a gambling chance. Leicester on Monday and Tuesday has no outstanding feature, and the horses entered are extremely moderate. The Mink could win the Blaby Steeplechase. The Babe is a good thing in the Maiden Steeplechase, and Scotch Woodcock should win the Kilby Hurdle. On Tuesday Hamilton must be backed for one of his engagements. BEN RUDD should win the Spring Steeplechase, and LICABETUS the Workshop Steeplechase.

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MR. COMPTON AT BRISTOL.

Mr. Edward Compton made the following speech after the opening performance of "Everywoman" at the Prince's Theatre, Bristol, on Monday, when Mr. Compton revisited the house at which he commenced his career as an actor—Ladies and gentlemen, I am very proud and happy to have introduced to-night's play to a Bristol audience. Firstly, because I consider it an admirable idea most artistically and effectively carried out, and, secondly, because I have the closest and happiest associations with your good city, chief amongst which is the fact I commenced my career in your midst, and spoke my first words as an actor on the boards on which I am now standing. (Applause.) I was nobody then—I am "Nobody" still—I was fond of every woman then—I am fond of "Everywoman" to-day; I was the public's obedient, humble, hopeful servant to command then—I am the public's obedient, humble, grateful servant to-day.

And now, ladies and gentlemen, on my partner's behalf, on my company's, and on my own, I beg to thank you for your generous and enthusiastic reception, and to wish "A kind good-night to all."

'DER STÖRENFRIED' AT THE QUEEN'S THEATRE.

"Der Störenfried," or the Disturber of the Peace, Benedix's amusing domestic comedy, was given by the Deutsche Bühnen-Verein, at the Queen's Theatre on Sunday evening last, and will be repeated at the first of its newly-instituted week-day performances on Friday, March 14, at the King's Hall Theatre, Covent Garden. Frau Olga Sylge played admirably as the widow of the Privy Councillor, Seefeld, accustomed to the exalted society of "Residenz," who is the disturber of the peace of her quietly contented provincial son-in-law's household. Herr Max Sylge, as the octogenarian friend of the household, who finally checkmates her, and restores calm, gave a cleverly consistent and faithful picture of shrewd and virile senility. Herr Erich Mörk was amusing as the gardener's son, Henning, for whom his peremptory fiancée, Babette, contends so successfully with Minette, the lady's maid from the town, the two Abigails being humorously differentiated by Fraulein Hedwig Rohmann and Lore Fink. Fraulein Annie Sehnur and Herr Leopold Müller played well together as the Störenfried's daughter and son-in-law, Thelma and Albrecht Lönau; Fraulein Hedda Köstner was bright and pretty as their maid, Alwine; and Herr Hans Heilmann-Uhlmann, who can always be depended on for good work, played neatly and efficiently as her lover, Hubert Malberg. The piece was very appropriately and quaintly staged and dressed.

SADLER'S WELLS THEATRE.

On Monday, March 3, the Drama, entitled "A SAILOR'S SWEETHEART." Crowded houses have witnessed the excellent production of this nautical play performed by one of the stock companies organised by Mr. Fred Baugh, and produced in the usual capable manner by Mr. H. G. Brandon. Philip Norton gave a natural and many impersonation of the sorely tried hero, Charley Clive. Mr. Harry McClelland represented Captain Mayland in his usual effective manner. Mr. Edward Davis performed the Rev. Robert Clive in a most satisfactory way. The villain of the play was represented by Mr. Walter Thornton, who gave an excellent study of Philip Pemberton, and his confederate in crime received most capable treatment at the hands of Mr. Harry Seymour as Stephen Lack. Considerable amusement was evoked by Mr. Harry Benson, who gave a really mirth-provoking performance as John James Pinkerton. Tim Kelly, A.B., and Tom Johnson, a marine, were admirably represented by Mr. Will Hooker and Mr. Jack Stone respectively. Miss Walton Hemming gave a charming representation of Grace Mayland, who captivated her audience by her winsome ways. Miss Nelson Ramsey again showed herself to be a most capable actress by her excellent impersonation of Mrs. Pemberton, and Miss Daisy Carlton contributed a fine performance as Phoebe, her daughter. The play was mounted in a magnificent manner, the mechanical change from the deck of a transport to the open sea being most realistic. The bioscope threw some very interesting films upon the screen. Mr. Adderly Howard is kept busily employed in attending to the comfort of his numerous patrons. Owing to the sudden indisposition of Mr. Harry McClelland, who lost the use of his voice, Mr. H. G. Brandon, the producer of the play, was compelled, practically at a moment's notice, to undertake the character of Captain Mayland on Tuesday evening, and played the part throughout the week with considerable success.

THE SHAKESPEARE FESTIVAL.

The annual Shakespeare Festival at Stratford-upon-Avon, will, this year, extend for over three weeks, and will once more be under the direction of Mr. F. R. Benson. The festival will be opened on Monday afternoon, April 21, by Mr. Arthur Boucher, who will deliver a lecture on "Drama and Shakespeare." Mr. F. R. Benson and company will appear that evening in "Richard the Second," and amongst other eminent artists who will take part in the festival will be: Mrs. F. R. Benson, who will play Doll Tearsheet in "Henry the Fourth" (Part II), Lady Anne in "Richard the Third," and Katherine in "The Taming of the Shrew"; Miss Violet Vanbrugh as Beatrice in "Much Ado About Nothing"; Miss Nancy Price, who will play Chorus in a performance of "Henry the Fifth," to be given by the boys of Shakespeare's School; and Miss Jean Stirling MacKinlay, with her recital of old songs and ballads. The Elizabethan Stage Society will also appear, under the direction of Mr. William Poel in "Troilus and Cressida." The full programme will include the following plays of Shakespeare: "Richard the Second," "Henry the Fourth" (Part II), "Henry the Fifth," "Richard the Third," "Hamlet," "Much Ado About Nothing," "The Merry Wives of Windsor," "The Taming of the Shrew," "As You Like It," and "Troilus and Cressida." Old English comedies will be represented by "The Rivals" (Sheridan). The modern plays to be included are: "The Tragedy of Pompey the Great" (John Massfield), "The Devil's Displeasure" (G. Bernard Shaw), and "The Silver Box" (John Galsworthy). The last-named will be performed by the Birmingham Repertory company, and "The Shoemaker's Holiday" (Thomas Dekker) will be given by the Oxford University Dramatic Society.

The Russians are very much in fashion just now as dancers and otherwise, and it is interesting to learn that Mme. Lydia Yavorska (Princess Bariatsky) has bought the last play written by the late M. Pierre Berton, the author of "Zaza." The adaptation is entitled "A Daughter of France," and the French piece, which was originally written for the Princess, is founded on a novel by Miss Constance Mand.

The success of "Milestones" creates favourable expectations of Mr. Arnold Bennett's forthcoming four-act comedy, "The Great Adventure," which Miss Lillian McCarthy and Mr. Granville Barker will present, with Mr. Henry Ainley in the leading part, on the 25th inst., at the Kingsway, which is now closed for cleaning. "The Great Adventure" was originally produced at the Glasgow Royce on Sept. 18, 1911.

THEATRICAL LAW.

ANOTHER ACTRESS THREATENED.
At Bow-street on Saturday, a charge of blackmail was preferred against John Anderson, aged eighteen, who was accused of sending a letter to Miss Ethel Dane at the Strand Theatre demanding £750 with menaces, and further with sending a letter threatening to kill the lady, Miss Dane, and with sending a letter threatening to kill Miss Ada Millman, an employee at Messrs. Cross and Blackwell's factory.

Mr. S. Gluckstein, who appeared for the prosecution, said that on Feb. 25 last a letter demanding £750 was sent to Miss Dane at the Strand Theatre. It contained a threat to kill Miss Dane if she did not forward the money to Miss Ada Millman at an address given. No reply was sent, and on Feb. 26 another letter was sent to Miss Dane reminding her of the fact that the £750 had not been paid, and saying that this was the last warning that she would be given. On Feb. 27 Miss Millman received a letter telling her that she would receive some money, and that if she did not hand it over to the writer he would kill her.

Miss Dane, giving evidence, said she informed the police and had been watched for her protection.

Detective-Sergt. Bowden stated that when arrested the accused said: "To prove that I didn't write that, I will write her name and address in front of you." He did so, and witness then told him that after comparing the two writings he had very little doubt that he was the author of both.

The magistrate remanded the accused for the state of his mind to be inquired into.

FIRE AT THE NEW PAVILION THEATRE, MORLEY.

There was an alarming outbreak of fire last Saturday morning at the New Pavilion Theatre, Morley. During the week Mr. George Edwards' company, in "The Merry Widow," had been appearing to crowded houses, and for Saturday night's performance all available seats had been booked.

The outbreak was first detected at 11.45 in the flies. On the arrival of the local fire brigade the conflagration had got a firm hold, and all their energies were engaged in keeping the flames away from the auditorium and front of the house. In this they were successful. Owing to the rapidity with which the fire spread, little salvage could be done, though the theatre staff, together with some of the members of Mr. Geo. Edwards' company, were successful in saving most of the dresses of the company; but, unfortunately, all the scenery, including that of the "Merry Widow" company, was destroyed. The fire was not got under until the roof of the stage had fallen through. The damage is estimated at £2,000, which is covered by insurance. The cause of the fire is unknown. The New Pavilion had only been opened fifteen months, and is a handsome structure of red and white masonry. It is situated in the centre of a heavy woolen town of 25,000 population. At the time of writing, the reconstruction is already in the hands of the various contractors, and it is hoped the work will be rapidly completed. In the meantime, Mr. George Barry, the energetic manager, has been successful in securing the Town Hall, where (temporary) he hopes to place before his patrons this regular, already engaged programmes. He opens at the latter hall on Monday next with a variety company, headed by Mr. Alf Gibson, the well-known comedian.

THEATRE ROYAL, STRATFORD.

On Monday, March 3, the Drama, entitled "THE NIGHT SIDE OF LONDON." The popularity of dramas dealing with the "White slave" question in some form or other is being made manifest at the Stratford Theatre Royal this week, where "The Night Side of London," a story of wicked women, stranded girls, and villainous aliens, is playing to full houses nightly. The interpretation of the piece by Mr. C. Watson Mill's company is in every way commendable, and the scenery and staging are very effective. Mr. Alfred Maurice supplies a lurid and powerful impersonation of that fiendish alien, Herod Steinberg; and Mr. Terrance Byron is earnest and convincing as the reformer, Manuel Errington. A striking performance comes from Miss Vera Grafton as the callous, yet attractive, Naomi Merrick, who is depicted with admirable restraint and conviction. The important rôle of the much persecuted Esther Dorincourt is entrusted to Miss Marie E. Cotton; Miss L. Moore is a sympathetic and natural Mrs. Errington; Miss Osborne plays brightly as Slithers; Miss Madge Heyton is well placed as Magdala Fawcett; and Miss Kitty Melville is amusing as the slatternly Spinks. Clever characterisations of the afflicted Starman and Cairns, the one dumb, the other blind, come from Mr. E. Hall Eldon and Mr. Henry Earlsme respectively. Mr. Leslie Lingham plays fluently as the rascally Ralph Desmond; Mr. H. Francis is excellent as the faithful Jim Merrick; Mr. J. Mackersy does well as Jasper Mordant; and Mr. James Hussey has a decided sense of humour as the cockney chauffeur, Curley Dabbs. Minor parts are all adequately filled.

Daw's Steamship Agency have arranged the following sailings:—March 5, by the Philadelphia, Mr. and Mrs. Clarence Johnson, Mrs. E. Kraton, John Crichton, and the Fantine Troupe. March 9, by the George Washington, Potter, and Mrs. and Master Easton. March 9, by the Ionian, John Dillon. April 12, by the Mauretania, Mrs. S. O. McLallen, John McLallen, Shirley McLallen, and nurse. April 16, by the Oceanic, Mrs. Olive M. Felton.

In the lobby leading to the foyer at the Theatre Royal, Glasgow, the other evening, our representative found himself talking to a tall and distinguished-looking old gentleman, and after exchanging a few remarks about the Carl Rosa Opera Company, who are appearing at the Royal just now, the conversation drifted to musical and theatrical events of the past. "The stage was my profession," remarked the old gentleman; "in fact, I was the first 'Pirate King' in the provinces." "Then you are George Walker Marrock," said our representative, "and many a time I have seen you play the part in the old Gaiety and Royalty here, when the 'Pirates of Penzance' first visited Glasgow." A Glasgow man originally, Mr. George Walker was the possessor of a very fine voice, and, on the advice of a leading musical critic of that date, he left for Italy in 1871 to undergo a regular course of training. A few years after he returned to this country and made many successful appearances in Italian opera as Signor Giorgio Valkieri. When the Gilbert-Sullivan operas were attracting singers from the opera houses and concert halls, this gentleman's powerful voice and striking appearance made him an ideal representative of the part of the Pirate King, and for many years he was a favourite with the public in this and similar characters, appearing under the name of George Walker Marrock. Though retired from the profession for the last fifteen years, he takes a keen interest in all that is taking place in theatrical and musical circles. The death of his wife some time ago made him discontented and unsettled in his home in Kent, and once again he finds himself renewing old acquaintances, so far as the lapse of time permits, in Glasgow.

A MAN OF MANY PARTS.

CHAT WITH HARRY ELLISTON.
The bearer of an honoured name, Mr. Harry Elliston, who has just finished playing dame in his own successful pantomime, "Babes in the Wood," has in a busy career played many parts. In a short chat with an "Era" representative he spoke with natural pride of the associations of his family with the stage, which can be traced back for one hundred years.

"My mother was on the stage more than sixty years. In 1877 all the family were appearing at the Queen's Theatre, Manchester, and we also played Stock seasons at the Theatre Royal, Plymouth, under J. R. Newcombe. The first time I ever spoke a line in public was at Ginnett's Circus in Brighton in 1876. The Elliston family were the first to tour 'Alice in Wonderland,' with the permission of the author, and played many other seasons under the old stock system, which I consider has never been equalled for teaching young actors and actresses their business. Soon after 'Alice in Wonderland' the family separated, and my brothers and sisters—Frank and George, who are now touring their own companies, Maude, Becky, and Dolly—each decided to go their different ways.

"I then went to Swansea under the management of the Melvilles, the grandfather and father of the present Frederick and Walter. I played in twelve to fifteen different pieces weekly, and some of the finest actors and actresses I know graduated there.

"Previous to this, at Newport, in a little wooden building at the back of a 'pub,' I took Edmund Payne's part in order that he might undertake his first engagement of any importance. I wonder if the popular Gaiety comedian can recall the occasion?

"For five hundred nights I played the Jew in 'Redemption'; then came Sambo in 'Fritz,' with the famous J. K. Emmett; Joe Shotwell, in 'My Sweetheart'; Mendez and Jonathan Wild, in 'Little Jack Sheppard,' with Mr. George Edwards' company, with J. J. Dallas; Jack, in the original production of an American piece, 'Chispa'; Job, in 'She,' the Gaiety piece, with Mr. Rollo Balmain; Dr. Sparrowdrop, in 'Princess of Trebizonde'; and Jacky, with the late Charles Warner, in 'It's Never Too Late to Mend.'

"I have produced, toured, and managed, or played in 'Captain Swift,' 'Madame Midas,' 'The Mystery of a Hansom Cab,' 'In the Queen's Name' (Basil Chatterton), 'Fred Wright's,' 'Dashing Prince Hal,' and Sidney Cooper's 'Cruise the Cruiser,' in which I took Will Atkins. Then fol-



Photo by J. P. Bamber.
MR. HARRY ELLISTON.

lowed three years with the Milton Rays, in pantomime, burlesque, and drama; five hundred nights as Babbs, in 'Somebody's Sweetheart'; and four years with Blackpool ballets, in Paris and Blackpool, &c. I was the original Tom Walker, the comedy part in Wilson Barrett's 'Sledge Hammer,' and I also produced, toured, or played in 'The Silver King' (Corkett), 'Nowadays,' 'The Good Old Times' (Spot), 'Ben-my-Chree,' 'Freedom,' &c.

"Then I was for three years with Little Tich, at the Garrick Theatre and on tour, playing the Jew in 'Lord Tom Noddy'; Corporal, in 'Little Billy'; A decent record? Oh! but I haven't mentioned the many pantos. I played in at Astley's, and at Liverpool, Manchester, Newcastle, Birmingham, &c. I also produced plays and pantomimes for Rollo Balmain, Frank Lindo, Jack Haddon, Fred Willmott, &c. And now I produce pantomimes of my own, and have been playing my productions for the last ten years in the variety theatres, latterly twice nightly.

"Good, bright, really amusing shows are what the people want, and I have no reason to grumble at the result of my panto. tours. Some of my company have been playing with me every year, and I am happy to be able to say, and without, I hope, undue boasting, many of the 'big' names now figuring on West-End playbills had their early experience under my management.

"The sketches I have been touring have included 'My friend the General' and 'Aunt Matilda,' the latter played during the last eight years by my brother and self, and which is now my sole property.

"And what of the future? Well, I hope to sail next Wednesday by the Majestic for America to produce and play dramas, comedies, and sketches. I am eagerly looking forward to meeting my youngest daughter, who, although not yet six years old, is famous on many of the films issued by two of the leading companies, and which are likely to be shortly seen over here. At present she is playing Peter, the little boy, in 'Passers-By,' in New York, under the management of Mr. Charles Frohman, who recently, much to her delight, gave her a doll as big as herself, dressed as Peter."

The late G. B. Bigwood left property of the gross value of £26 4s. Miss Sara Pauline Bigwood, his granddaughter, is the sole executrix.

In the hands of Managers and Artists throughout the United Kingdom the first thing on Wednesday morning, The Early Bird. See next week's

WEDNESDAY ERA
for The "Spot" Light, full reports of New Sketches, &c., and many other items of interest to the Professional World.

MOTOR NOTES.

BY "COUNTRYMAN."
The gods were good to me during last week-end. In the first place the weather wasn't so bad, and in the second I went motoring in a Siddleley-Deasy car—two Siddleley-Deasys, in fact, which I honoured with my presence turn and turn about.

Both cars are 18-24, Knight engines, of course—all the Siddleley-Deasys are Knight engines. One more example of the foresight of Mr. J. D. Siddleley, who can see as far ahead as any other man in the motor trade that I wot of. It is astonishing to realise the tremendous number of Knight sleeve-valve engines there are now on the roads; surely a very satisfactory state of affairs for Mr. Chas. Y. Knight, who is just returning from Egypt after a well-earned rest.

"The car of perfect comfort" well described the Siddleley-Deasy, and I had the opportunity of testing the quality of this comfort in each of the two cars which carried our party—one an open touring car, the other a Coupe. Both cars struck me as being remarkably quiet in both engine and transmission, and the springing is exceedingly fine; the rear springing is of special type made under Lanchester patents, and has the peculiar effects of breaking up any bad shock into two or three gentle, undulatory movements, so that at the end of a long day's run the passengers do not feel stiff and sore. I know of no finer shock-absorber than the Lanchester system of springing. The worm-driven back axle is another point which makes for quiet and sweet running. Four speeds and reverse, and a particularly well-designed gear-box, with easily engaging gears, Rilev detachable wire wheels, and a simple two-jet carburettor of Deasy manufacture go to make up the general design of one of the most satisfactory cars I have ever had the pleasure of driving. Mr. Siddleley has every reason to be proud of the products of his factories, for the Siddleley-Deasy car is well worthy of its place in the front rank of modern car practice.

Buying a Second-hand Car.
A correspondent wrote recently to the motor Press to object to the omission of the date of the car from the description sent to him in reply to an advertisement for a second-hand car wanted. Now the date in itself, an excellent, in some cases an infallible, indication of the style of the car, is not quite so good a criterion of its value as is often supposed by the second-hand car buyer. Condition is of greater relative importance. It may well be that the purchaser does not want to saddle himself with an obsolete type of car, which would be very costly to repair, because of the difficulty of replacing worn parts except by having them specially made. But, apart from this consideration, which is certainly a weighty one, there is the fact that some cars, comparatively new in point of style, are worth very much less than an older one. The use to which this latter type of car has been subjected, leave a balance greatly in favour of the older type. Age in motor-cars does not necessarily imply senile decay.

Some Moderate-Priced Cars.
If any special tribute were necessary to emphasise the progress of the motor-car industry, it would be found in the diversity of choice now offered in medium-priced cars. When one reflects that the attention of most manufacturers is concentrated upon the provision of vehicles costing anything from £300 to £1,000, it comes as a surprise to find that the man that has only £200 or less to spend has a range of well over two dozen cars from which to select. And, so far from standardisation limiting his choice, it would seem as though the greatest possible ingenuity had been used to provide the widest practicable variations. Between the highest and lowest prices—£100 to £200—the buyer is offered cars of one, two, or four cylinders. Horse-power varies from six to twenty-two nominal. Seating accommodation for two, three, four, or five persons is provided. And, finally, the annual tax ranges from £1 to £6 6s. It might reasonably be thought that the horse-power and the accommodation would be directly proportioned to the price. But this is seen to be far otherwise, for whereas one maker offers a twenty-horse-power five-seater at £170, one may pay £25 more for half the rated horse-power, and seating for two only. In the list one meets with a number of cars whose popularity is the outcome of a sound reputation consistently maintained.

The Necessary Overhaul.
Many motorists continue to drive their cars month after month with but the most cursory attention, including the occasional adjustment of parts which may wear loose. It is not until the wear becomes so appreciable that the car rapidly drops in efficiency, and becomes noisy and difficult to control, that they finally decide to take it to an expert repairer for a thorough overhaul. Our contemporary, the "Motor News," rightly points out that this is very false economy, for the damage done to the car by such neglect is, to a certain extent, permanent, and the repairer's overhaul bill will be much greater than if the work had been put in hand a year and a half earlier. We would, therefore, advise all motorists to have their cars examined at least yearly, and more especially those who have no great mechanical skill, and who employ chauffeurs who are not mechanics in any sense of the term. Whenever we hear a motorist boast that his car has not received attention for several years, we always feel that he is living in a fool's paradise, and that he is piling up trouble and expense for the future.

Roadside Repairs.
There are few, if any, parallels to the wonderful strides that have been made in the short space of ten years in automobilism and in automobile construction. The modern luxurious and silent-running car bears but the faintest semblance to the troublesome, yet pleasurable, vehicles with which the pioneers of the movement enjoy themselves in more ways than one. In the early days of the Motor-car Act considerable time had to be spent in getting a car ready for a projected run, and when this was done, and everything was ready for a start, all were hopeful, but not confident, of getting home without a breakdown of one kind or another, for it was rarely that a spin of fifty miles or so could be undertaken without some incident arising. Many are the tales that could be told of experiences on the roads with these early machines, and, although not without their annoyances at the time, we believe that the older generation of motorists look back with pride on the part they took in the initial stages of educating the public to the coming revolution in the road traffic. Nowadays, long excursions are undertaken, and hardly any fears are entertained as to the possibility of making a non-stop run of a hundred or more miles. On the contrary, a motorist would be rather disgusted should his car fail in such an attempt, even with no more preparation than would be given by filling up with petrol, oil, and water.

Prince Alexander of Teck (chairman of the Middlesex Hospital), accompanied by Princess Alexander of Teck, will be present at the farewell reading of "A Christmas Carol," to be given by Sir Squire Bancroft at the St. James's Theatre on Tuesday afternoon, when Mr. Henry Fielding Dickens, K.C., the only surviving son of the great novelist, will preside.

THE DRAMA IN BERLIN.

"ARIADNE AUF NAXOS."
Opera, in One Act, by Richard Strauss, Produced at the Royal Opera, Feb. 27.

Ariadne Frau Hafgren-Waag
Bacchus Herr Jadlowker
Najade Frau Andrejewa-Skilondz
Dryade Frau Arndt-Ober
Echo Fraulein Easton
Zerbinetta Fraulein Boetti
Harlekin Herr Hoffmann
Scaramuccio Herr Sommer
Truffaldin Herr Mang
Brighella Herr Henke

(FROM OUR OWN CORRESPONDENT.)
BERLIN, Thursday, March 6.—A day behind the fair, as usual, our Royal Opera has finally produced the latest work of its own Kapellmeister, long after Stuttgart and Dresden saw their way to doing so. Berlin is so eager to be at the head of affairs operatic, and so very far in the rear! The performance of this delightful opera formed the great event of the season, and all the seats in the house were taken long before the night. Prices were unusually high, the dearest places costing fifty marks apiece, and the audience did the work the honour of appearing in dress-suit and décolletée—by no means an everyday rule in the Imperial Opera. Very interesting persons were to be seen in all parts of the house. Dr. Strauss sat with his wife in the first tier, and applauded the performance of various artists—notably that of Fraulein Boetti. Prof. Max Reinhardt, whose good taste had helped to make the work a perfect success, was in the same row, and the centre of all observation was Albert Niemann, the once famous tenor of the Berlin Opera, the like of whom we shall probably never hear again in Wagner rôles. All the shining lights in the worlds of art, literature, finance, and fashionable society were present, and the audience was, if not exactly wildly enthusiastic, at least unusually cordial. As the plot of the opera is well known it will be superfluous to detail it, and a brief mention of the interpretation will be sufficient. People who have seen the performances at Stuttgart and Dresden assure me that the Berlin production was fairly equal to both—perhaps in one or two points even better. Certainly, everything had been done at our Opera House to make the work successful. Fraulein Boetti, of the Court Opera at Munich, had been engaged specially for the part of Zerbinetta, and she sang the grand aria, which is considered one of the most difficult arias for a coloratura singer that has ever been composed, in splendid style, calling forth a burst of applause by open stage. Frau Hafgren-Waag's dramatic musical talent and fine voice were well displayed in the title-rôle, and Herr Jadlowker, although indisposed, gave an admirable rendering of the part of Bacchus. Mrs. Francis MacLennan (Miss Easton) was charming, as usual, in the rôle of Echo, and many regrets were heard in the foyers that she is to leave Berlin. The remaining rôles were adequately sustained, and the mounting of the opera was all that could be desired. Herr Leop Bloch conducted in his most efficient manner, and the fine orchestra responded to a man. That Dr. Strauss was subjected to an ovation it is needless to state. He was compelled to appear eight or nine times to bow to his appreciative audience. The performance of Molière's "Le Bourgeois Gentilhomme," which preceded the opera, was unquestionably a trial of the patience despite the fact that the piece was excellently acted. "Ariadne auf Naxos" is a most delightful composition, and very characteristic of Richard Strauss, but the book is poor, and the staging of the comedy, as an "enlightener," is considered by the majority to be superfluous.

At the Deutsches Opera House, Charlottenburg, an accident happened just before a performance on Thursday night that might easily have had disastrous consequences. The entire roof of the stage gave way, following the lowering of a portion of the roof, and the stage was buried in debris. Happily, nobody was in the way at the moment, but the damage done is enormous, and the arriving audience had the choice of receiving their money back or selecting another performance. After a couple of days the damage was repaired, and the performances were renewed. This people's opera house is, by the way, always crowded to the last place; it is gratifying, in these difficult times, to see at least one house doing splendid business.

NEW PLAYS IN BERLIN.

"Die Reise durch Berlin in 80 Stunden," musical burlesque, in seven tableaux, by MM. Salingré and Leinhardt; Rose, Feb. 4.
"Der lebende Leichnam," drama, in four acts, by Leo Tolstoy; Deutsches, Feb. 7.
"Die grosse Liebe," three-act play, by Heinrich Mann; Lessing, Feb. 8.
"Die beiden Hussars," three-act operetta, by L. Jessel; Des Westens, Feb. 10.
"Der Weg zum Himmel," comedy, in four acts, by Johannes Hess; Rose, Feb. 20.
"Pariser Luft," three-act operetta, by Martin Knopf; Friedrich Wilhelm Städtisches, Feb. 22.
"Ariadne auf Naxos," opera, in one act, by Richard Strauss; Royal Opera, Feb. 27.

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LONDON & SUBURBAN THEATRES.

Correspondents will please note that it is absolutely necessary that all copy should reach us on Wednesday morning by first post.

THE MARLBOROUGH.

On Monday, March 3.

"THE DOLLAR PRINCESS."

The visit of Mr. George Edwards' Principal Repertoire Company is one which for weeks past has been regarded as an approaching treat, and on Monday, when they presented "The Dollar Princess," they found a most appreciative audience, who tendered unanimous approval by prolonged applause at each curtain. Miss Effie Mann, as Alice Conder, proves highly successful, her rich voice and graceful manner enhancing considerably the attractiveness of the presentation. Mr. Fred Maguire acts with due elegance and distinction the part of Freddy Fairfax, and is greatly appreciated for his fine tenor voice and the exquisite rendering of the musical items allotted to him. Mr. H. Sinclair Coker, as Bulger, contributes a very amusing performance, and rattles through his part with unflagging energy. The rôle of Phineas Conder is played with excellent effect by Mr. Tom Redmond, who keeps his audience delighted. The part of Dick is well sustained by Mr. Clifton Hamilton, who is bright and humorous, and Mr. Ripley Evans, an able vocalist and a good actor, makes the most of every opportunity as the Earl of Quorn, in conjunction with Miss Florence Ivy, a charming exponent of Daisy, and a very good singer and dancer. Olga is acceptably represented by Miss Clara Walker. Another study that deserves the highest commendation is that of Mr. Clifford Seyler as Sir James Macgregor, and the remaining characters are all well represented. An attractive and powerful chorus, and an augmented orchestra, prove highly efficient under the skilful direction of Mr. Harry Burton.

THE CORONET.

On Monday, March 3.

"FANNY'S FIRST PLAY."

Miss Lillah McCarthy and Mr. Granville Barker's company, under the management of Mr. A. B. Topping, are appearing this week at the Coronet in Bernard Shaw's brilliant, satirical comedy-drama, "Fanny's First Play"—a veritable domestic storm in a tea-cup and a lock up! As Count O'Dowda aptly remarks at the conclusion of the play, "Whatever we may think of the play there can be no doubt as to the ability of the actors concerned in it." Very clever characteristic sketches of middle-class to shabby suburban life are alternately humorously and pathetically depicted in this remarkable piece. Miss Kate Bishop is eminently charming and delightful as the dear old lady, Mrs. Gilbey, with strong sporting instincts, and Mr. Charles Stone is intensely amusing as the good-natured, fussy, irritable, affectionate, highly respectable little tradesman Robin Gilbey, and very true to life. Miss Cicely Hamilton as the intense, dolorous, highly-strung, and morbidly-religious Mrs. Knox, acts with faithful observance of all the detail of such a character. Mr. Stanley Lothbury, as the miserable microbe, her husband, Joseph Knox, adds considerably to the merriment by his ludicrous efforts to keep pace with the various influences at work. Miss Mabel Gordon is a very sprightly and vivacious "daughter of joy" as "darling" Dora Delaney, and contrives not to make the part repulsive. Miss Phyllis Repp, as the emotional, out-spoken, self-important, and hysterical militant suffragette, Margaret Knox, acts remarkably well, and charmingly withal, and quite gains an undue sympathy for the ill-balanced virago depicted. Mr. Victor Marcel is delightfully easy, polished, and natural as the Frenchman, Lieut. Duvallet. Mr. H. K. Ayliff is the Admirable Crichton of the upper classes, posing as the waiter Juggins, and gives a very clever and convincing performance, whilst Mr. Herbert Garthorne is well in the picture as the young cub Bobby. Mr. A. Harding Steerman (who appears by courtesy of Mr. Matheson Lang) is a fine aristocratic exponent of the old-school—we might almost say, old-world—aristocrat, Count O'Dowda, and Miss Jean Stirling is exceedingly comely and high spirited as Fanny O'Dowda, the perpetrator of this outrage on convention known as her play. Mr. A. E. Filmer, the stage-manager, appears as a servant, and Messrs. A. B. Topping, Harold West, Mark Hannam, Charles Mounsell, and Arnold Pilbeam appear as members of that much-maligned order of the pen, commonly called "dramatic critics" in the induction.

WIMBLEDON THEATRE.

On Monday, March 3, the Romantic Comedy,

entitled

"DIANA OF DOBSON'S."

Mr. Harold V. Neilson's company, by special arrangement with Miss Lena Ashwell, is this week presenting the above successful comedy, one of the best productions from the facile pen of Cicely Hamilton. It is a play that has much to commend itself, for it has freshness, novel situations, quaint act finales, and stirring scenes. While there is a quaintness and humour underlying the entire comedy, there is also at times certain dramatic portions, and not a few passionate diatribes against the cruel lot of shop assistants, and their like. The brunt of the work falls on Miss Katherine Harrington, whose powerful acting and charming personality as the heroine adds much to the success of the play. Captain Bretherton is ably represented by Mr. Harold Anstruther, who gives a quite excellent piece of acting in the last scene. Miss Camille, the aunt of the Hon. Victor, is amusingly rendered by Miss Caroline Fenton, and Miss Cicely Oates gives an amusing little character sketch as the old woman on the Embankment. Highly amusing as the pompous Sir Jabez Grinlay, on whom Diana vents her rage and irony, is Mr. Andrew Money. Mr. P. G. Beale acts well as P.C. Fellowes, and Mr. C. Bute is satisfactory as the waiter at the hotel. The piece de resistance was preceded by an amusing little trifle called "Collaborators," pleasantly played by an actor and actress whose names the programme did not state.

FULHAM THEATRE.

On Monday, March 3, Mr. Ida Payne's company in

"MAN AND SUPERMAN" and "THE PHILANDERER."

After the lively bustle of "The Glad Eye," we experienced an agreeable change to the barbed shade of "Shavian" wit. Mr. Ida Payne's company have been dividing the week between "Man and Superman" and "The Philanderer," with a one-act piece, by Mr. Allen Monkhouse, thrown in. In "Man and Superman" (on Monday, Wednesday, Thursday, and Saturday) there is some good acting, and the biting wit and daring speeches are given a full chance. Mr. Edmund Percy proves very attractive as John Tanner, and his vivacious and incisive manner well suits the rôle of that restless and loquacious monologist. Mr. Martin Sands was excellent as the ponderous Ramsden, and contrasted well with Tanner. Mr. Wilfred Fletcher looked a delightful poetic lover as Octavius, and acted with grace to match. Miss Minnie Webb did well as the devoted mother, Mrs. Whitefield, and showed pleasantness in the hands of her daughter. Miss Patterson gave an effective sketch of Miss Ramsden. Miss Sylvia Dawkins was very nice, and brought out very effective

tively the character of the business-like Violet Ramsden. Mr. Arnold Raynor was quite effective as that remarkable type, Henry Straker, and made the most of the part. Mr. Alfred Payne, as Hector Malone, and Mr. Desmond Brannigan, as old Mr. Malone, filled in their smaller parts well, and were well up to the level of the piece. Miss Carrie Haase was a good representative of the inscrutable Ann Whitefield, and, without over-accentuating any special quality or line of action, yet contrived most effectively to show that she was a person to be reckoned with, and justifies Tanner's frequent allusions to her uncanny capacity and power of will. The dresses and scenery were generally good.

CRYSTAL PALACE THEATRE.

On Monday, March 3, the Play, entitled

"BREWSTER'S MILLIONS."

The members of Mr. Percy Hutchinson's London company bring the best of their powers to bear on this breezy and rattling play and succeed admirably. Mr. Percy Hutchinson's bright and brisk manner is just the thing for the part of Monty Brewster, his clear and rapid enunciation being especially noticeable, and he missed none of the quiet humour of the rôle. Mr. Gerald Fitzgerald as Charlie Harrison shows power in the scene where he has to confess that he has misappropriated some of Brewster's money. Mr. Ernest Deans as the stolid Joseph McLeod is distinctly good, and Mr. T. Gordon-Blyth is cheery and forcible as Frank Bragden. As Archie Golding, the irresponsible, Mr. Henry Hampson is excellent, and Mr. Herbert Marshall makes a most satisfactory Tommy Smith. Mr. Charles Bedells as Mr. Grant, the elderly solicitor, is impressive and natural, and Mr. Henry Byatt puts in good work as the distressed banker, Colonel Drew. Mr. Walter Plinge is a bluff and sailor-like Captain Perry, and Mr. F. G. Thurstan as Rawles, the butler, makes a stately serving man. The ladies are exceptionally well represented, and Miss Lillias Earle as Mrs. Dan de Mille is charming in dress and manner. Miss Claire Milvain as Janice Armstrong, the sentimental novelist, gives an individual note to her part, and Miss Muriel Nevison is quite in the picture as the would-be opera star, Trixie Clayton. Miss Gwendolyn Villiers as Barbara Drew, the banker's daughter, makes effective use of her lines. As Peggy Grey Miss Elsie Stranack acts in a restrained yet forceful manner. Miss Betty Linley invests the part of the typist with several clever touches, and Mr. A. Paynter as M. Barge, the volatile Frenchman, causes unmitigated amusement. The scene on the yacht is as remarkable as ever.

THE SHAKESPEARE.

On Monday, March 3, the Drama, entitled

"ROGUES OF THE TURF."

This well-known house is now devoted to the twice-nightly programme, and the success attending the venture will justify the experiment. Mr. Bernard Lawrence Edwards ably acts in a managerial capacity, and is assisted by a capable staff both before and behind the footlights. Mr. John F. Preston has brought together, for the interpretation of Mr. Max Goldberg's dramatic sporting play, a capital band of players, headed by Miss Marie Macaulay and Mr. Wingold Laurence. The play is full of life and vigour, and the atmosphere of Newmarket is faithfully reproduced. Miss Marie Macaulay as Lady Heathcote, alias "the Duchess," gives a thrilling portrait of the woman who marries for greed of gold. Mr. Wingold Laurence, in the part of Captain Dudley Clifton, the ne'er-do-well nephew of Sir Gerald Heathcote, the sporting baronet, is a living expression of what a calm and calculating scoundrel can do when he is roused. Joe Flaxman, the trainer, played by Mr. John F. Preston, is a sturdy, courageous fellow, who fears no foe, and does not forget to use his fists in the racing stables when Clifton insults his daughter. It is a manly picture, and Mr. Preston suggests it naturally. Nellie Flaxman is charmingly played by Miss Mabel Linton, and Miss Nelly Sheffield sums up Phyllis in one word—fun all the time. To Mr. Frank Gerald must be accorded considerable praise for his fine rendering of Sir Gerald Heathcote, and Mr. Sydney Benson, in the part of Moses Solomon, typifies the racing Hebrew with irresistible humour. Arthur Somerton, the ward of the baronet, is quietly and effectively played by Mr. Archie Wales, and a striking impersonation by Steve Burton, a fashionable jockey, is given by Mr. Victor Lorraine. The "sporty cove" of the drama is Sam Flaxman, an apprentice jockey, who zealously watches the precious animals under his charge, but, at the same time, keeping an equally watchful eye on Phyllis Warrall. Both the mounting of the play is excellent, the interior of a Sporting Club being a very picturesque setting. Good houses have been the rule. The musical director is Mr. Leon Jesse.

DALSTON THEATRE.

On Monday, March 3, the Musical Comedy,

"THE QUAKER GIRL."

Mr. George Dance's company presents, this week, at the Dalston Theatre, the highly successful musical comedy, "The Quaker Girl," with the general making of which are associated the names of James T. Tanner, Adrian Ross, Percy Greenbank, and Lionel Monckton. The literary efforts of the three first-named, and the musical work of the fourth, are evidently very much to the liking of North London entertainment seekers, judging by the enthusiastic manner in which the performances are received. Captain Charteris, the hero of the story, has an excellent representative in Mr. Frank H. Crisp, his manly bearing and dramatic vocalisation rendering it highly attractive. Tony Chute is played with marked success by Mr. William Greene, whose vitality is remarkable. His scenes with the Quaker girl are among the best in the piece. Miss Adela Crisp is Prudence, and a more demure damsel could scarcely be wished for. Change of circumstances makes no difference to her style, which is dominated throughout by a neatness as apparent as "the little grey bonnet" which audiences would evidently never tire of hearing her sing about. The plaintive little tune, "Life is very dull for a Quaker," which so frequently recurs, is also a favourite. Miss Crisp joins in some excellent duets with Mr. Greene, notably "The good, good girl, and the bad, bad boy," and the dancing lesson, the latter being vociferously encored. "My Tony from America" is a taking solo, of which Miss Crisp makes the very most. Miss Doris Dennis is a success as Princess Mathilde. In addition to a good presence, she has a cultivated voice, and she is soon established as a firm favourite. Mr. Fred Monti is decidedly popular as the youthful Quaker, Jeremiah, and in his funniest scenes he is ably supported by Miss Hilda Stuart as Phoebe, maid to the Princess. Both Mr. Monti and Miss Stuart are excellent dancers. A definite success is Mr. Frederick Hobbs as Prince Carlo. His style is just what it should be, and his rendering of "Say, won't you come to the ball?" is applauded to the echo. Mr. Henry Adnes as Monsieur Larose, familiarly referred to in the course of the story as "the man with the limp," is the cause of many aching sides. He is an undeniable comedian. Miss Jenny Armstrong as Mme. Blum acts with a vivacity, and dances with a degree of quaintness which cannot fail to elicit general admiration. Miss Ivy Harcourt as Diane gives every proof of efficiency. The cast also includes Mr. G. McCloskie, who ad-

mirably sustains the part of Monsieur Dehamel; Mr. John Duncan, who enacts Nathaniel Pym, a Quaker; Mr. J. Lennox, Mr. Glen Owen, Miss May Marshall, Miss Kitty Devlin, Miss Lucille Vivien; also the Misses Lily Green, Cissie Guiver, Hilda Bellamy, and Ida Harvey. The augmented orchestra, under the direction of Mr. Otto Manns, renders excellent service, and among the many taking choruses, "Tip-toe" gains a very large share of the applause.

Brixton Theatre.

On Monday, March 3, the Mystic Play, entitled

"THE SORROWS OF SATAN."

Mr. Maurice H. Hoffman and Miss Ethel King's excellent company paid a welcome return visit here, and have commanded good houses all the week. The acting of Mr. Leslie Cole as Geoffrey Tempest is all that could be desired. The Earl of Elton is undertaken with distinct credit by Mr. Frederick Fielding. Viscount Lynton and Captain Forbes are well placed in the hands of Mr. Sydney Hallows and Mr. Walter Howe. Mr. M. H. Hoffman made a very effective Prince Lucio Rimanz, and the audience frequently applauded his many stirring speeches. Miss Nellie James cleverly portrayed Diana Chesney. As Mavis Clare, Miss Mag Day was most successful. Miss Marie Drew also did well as Miss Fitzroy. Miss Ethel King deserves warm praise for her finished representation of Lady Sybil Elton. The remaining characters are all in capable hands. "The Sorrows of Satan" is well mounted, and is preceded each evening by an impressive little one-act playlet, entitled "Ship Ahoy!" the two chief characters being allotted to Mr. M. H. Hoffman and Miss Ethel King. Mr. Victor Lorraine also appears in the cast.

ROYAL ARTILLERY THEATRE.

On Monday, March 3, the Play, entitled

"FIND THE WOMAN."

Mr. Arthur Bouchier has sent a particularly strong company to Woolwich to interpret this American play. Miss Agnes Verity is most charming, and altogether lovable as the low-born, yet devoted and loving, wife of Howard Jeffries, jun., and cleverly portrays every phase of the exacting part. Mr. Frederick Victor gives an admirable study of the lawyer Richard Dexter, whose force of character he depicts with skill. Mr. Olaf Hytton does very well indeed as the weak, easily led Howard Jeffries, jun. Mr. Oliver Crombie is well placed as his father, Howard Jeffries, sen., relentless, self-opinionated, and proud to a degree. Mr. Ernest Cassel realises the rôle of the fraudulent art critic, Robert Underwood, thoroughly. The brutal, domineering manner of Capt. Clinton, who puts into practice the cross-examination known as "The Third Degree," is admirably enacted by Mr. Arthur Elwyn. Mr. Walter Goodwin is very good indeed as Dr. Bernstein, as also is Mr. Lewis Clarke as Mr. Bennington. A small, but important part is that of Sgt. Maloney, and Mr. James Carr must be congratulated on his acting of it. Mr. Leonard Seymour causes some fun by his performance as Mr. Dexter's clerk. Smaller parts are capably filled by Miss Sybil Clayton, Messrs. Fred Charles and Matthew Forsyth. Last, but by no means least, Miss Marion Lockey as Mrs. Howard Jeffries, sen. "The Woman," well deserved the hearty applause accorded her, her interpretation being a most finished one. "Find the Woman" is preceded each evening by a romantic one-act play, entitled "Salome Jane's Kiss," in which the following artistes take part with distinction: Miss Vere Etheridge (Salome Jane Madison), Mr. Oliver Crombie (William Madison), Mr. Ernest E. Cassel (Jack Dart), and Mr. Arthur Elwyn (Phil Larabee). Each play is mounted and dressed in the most elaborate style.

THE WEST LONDON.

On Monday, March 3, the Drama, entitled

"LADY GODIVA."

An excellent rendering of the above historical drama was given by the capable company gathered together this week between the walls of this famous Church-street house, and the West Londoners could do nothing else but voice their appreciation of the beautiful stage pictures unfolded to their gaze by the indefatigable Mr. W. J. Mackay. In the rôle Miss Olive Warne acted with befitting tact and gentleness, and her impersonation of Lady Godiva was a most lovable one. Miss Winnie Dryden was a bright and pleasing Elfrida, and Miss Winnie Donovan won all hearts with her sympathetic interpretation of Lady Aldyth. The jealousy-ridden Leofric, Earl of Mercia, found a capable exponent in Mr. David G. Noble, who both looked and acted the part, whilst his elocution left nothing to be desired. The Robin Shackleford of Mr. Jack Denton was another fine effort, of which the Maryleboneers were duly appreciative, and Mr. Jack Raymond as Edgar the fondling proffered a praiseworthy study. Mr. Frank H. Carlie brought well to the fore the designing schemes of Algar, the spurious Earl of Northumbria, receiving ample assistance from Mr. Frank Sutherland as Unwolf; and Mr. Jackson Hayes as the half-witted Tom of Coventry filled the arduous rôle with such virile tenacity that his portrayal stood out as one of the features of the play.

BRITANNIA, ROXTON.

On Monday, March 3, the Drama, entitled

"THE STEPMOTHER."

Mr. Frederic Baugh's No. 1 company paid its first visit to this theatre in the successful drama, "The Stepmother," on Monday. Mr. Frank Beresford, both in appearance and manner, made a perfect sailor of Bob Bristow. As Amy Bristow, his delicate wife, Miss Dorothy Milne was very successful in her portrayal of a trying part. Miss Trixie Southern was the happy Johanna Jones, who was responsible for considerable humour along with Mr. Fred de Vere, who, as Timothy Nono, proved himself a really funny comedian. Mr. Clifford Marie was excellent in the rôle of the wicked and treacherous Abraham Wiggins. Mr. Frank Denis gave a natural delineation of David Blake, a detective. Mr. Dick Cruikshanks presented a careful character study of Luke Trexal, a criminal trying to "run straight." Miss May Emery gave an effective representation of Anna Vickers. As Clara, her child, Miss Cissie Clarke, did admirably. Miss May Davis, in the boy part, vividly depicted the sufferings caused by the stepmother. Mr. George Fredericks completed the cast by his fine portrayal of Zeke, whilst also acting as Mr. Baugh's stage-manager. Mr. Thompson is now the manager in front.

HOLLOWAY EMPIRE THEATRE.

On Monday, March 3,

"A DARK SECRET."

Encouraging success attended on Monday the first visit here of Miss Ida Milfair's company in the celebrated drama "A Dark Secret," and the performances throughout the week have met with abundant appreciation from large audiences. Mr. John Douglas, the author, has succeeded in presenting to the public a play that maintains a firm grip upon the audience to the final fall of the curtain, and although the drama has been on the boards so many years, its presentation receives an enthusiastic reception. Liberal mounting and dressing and competent stage management assist in securing a deserved success. Mr. Sidney Rennef gives a forcible portrayal of the cunning and villainous Jonas Norton, his good work gaining for him due recognition. Mr. Percy

Beresford handles the unattractive and repugnant character of Stephen Norton with much skill. Mr. Alfred Wilson is capital as James Norton, treating the part in convincing fashion. Arthur Loates is efficiently played by Mr. Henry Herne, and Mr. Bartley Payne makes an acceptable Martin Brooke. Mr. Reginald Kendrick as Jim Slim, Mr. Harry Watson as Samuel, and Mr. John Weston as P.C. Short all contribute to the humour introduced into the play. Mr. H. Wallace Curnock gives a sound performance as Cecil Cairnes. Leading the ladies of the cast is Miss Ida Milfair, who, as May Joyce, is excellent. Her fine voice, easy and clear utterance, and dramatic force make her May Joyce a pleasure to watch and listen to. Miss Amy Ellam is particularly well adapted to the rôle of Madam Le Fontaine, thoroughly holding the interest of the audience. Nellie Norton has a capable exponent in Miss Constance Laurie, and Miss Maggie Stewart is thoroughly at home in the part of Bessie. Commendable work is also done by Messrs. A. H. Howson, George May, and Fred Montrose. The scenery is bright and appropriate, especially good being the great Henley Regatta scene, where the stage is practically converted into a real river of water, with real boats, etc., and the rescue from drowning scene, a thrilling and realistic water incident. The entracte and incidental music is very well rendered by the Orchestra under the able direction of Mr. Harold Montague.

BROADWAY, NEW CROSS.

On Monday March 3, the Play, entitled

"BEN-HUR."

Large audiences are being attracted to Moss' Empires popular South London Theatre to witness Mr. George Dance's magnificent production of the Drury Lane drama "Ben-Hur," which is given with the original staging and effects. Specially notable are the scenes representing "Twelve decks of the Roman galley," the "House-top of the palace of Herod," "The orchard of palms, with the moonlight shimmering upon the river in the background," and "The realistic chariot race in the arena at Antioch." The final scene, upon the Mount of Olives, where the vast crowds are seen herding in hymns of praise the approach of the Messiah, is a veritable triumph of art and stagecraft. Mr. Philip Desborough is a fine figure of a man as Ben-Hur, and acts with dignity and pathos. Miss Mildred Cottell makes an alluring enchantress as the Egyptian Iras, bringing to one's mind Shakespeare's description of "The serpent of old Nile." Mr. Douglas Vigors, as Messala, the selfish and profligate young Roman nobleman, looks handsome and plays vigorously and naturally. Mr. Hutton Sinclair gives a sterling rendering of the rôle of the faithful old steward Simonides, while Miss Eva Rowland makes a sweet and pathetic Esther. That experienced actress, Miss Edith Blande, is an emotional and dignified mother of Ben-Hur, while Miss Elizabeth Watson as Amrah, and Miss Eileen Atherley as Tirzah are all that could be desired. Mr. Edward Valentine is excellent as the Sheik Ilderim. Mr. Eric Payne is good as Drusus, and the kindly Roman Tribune Arrius is well undertaken by Mr. Walter Underwood. Mr. Bert Womack is the manager for Mr. George Dance.

KENNINGTON THEATRE.

On Monday, March 3, the Play, entitled,

"BUNTY PULLS THE STRINGS."

"Bunty Pulls the Strings" paid another visit to Kennington Theatre this week, and the pawky humour of Mr. Graham Moffat proved as refreshing and entertaining as ever. The company which Mr. Cyril Maude has sent on tour has undergone several changes since its first appearance at Kennington, but this has in no way detracted from the merit of the performance. The play is beautifully mounted and dressed, the kirkyard scene in the second act being as crowded with incident as ever. There is something exceedingly droll in the church-going of the Scottish Presbyterians of sixty years ago, and the quaint costumes and customs of the period made an irresistible appeal to the present-day audience. In the rôle of Bunty Miss Evelyn Ormonde achieves a great triumph. She looks as pretty as she acts, and is the ideal artiste for the part. Mr. Edward Lynton makes an excellent Rab Baggir. He is a young comedian of considerable ability, and extracts every ounce of humour out of the part without in any way overdoing it. Mr. Colin Johnston is responsible for a wonderfully clever sketch of Weelum Sprunt, drawing that unco' guid young man to the life. Mr. Lowe Mackenzie interprets the rôle of Tammas Biggar with much fidelity, while Miss Madge Ross is excellent as the sour-faced Susie Simpson. She lends just the touch of vinegar needed to make the part go. Mrs. Arthur Yates is a picturesque and effective Elen Dunlop, and Teenie is sustained with great credit by Miss Stella Campbell. Miss Adah Dick is very good as Maggie Mercer, and Mr. James Duncan furnishes a delightful reading of the character of Dan Birrell, the village policeman. Mr. A. P. Roxburgh is genuinely interesting as James Gibb, the beadle. The smaller rôles of elders, shepherds, and villagers are all adequately filled. The tuneful incidental music is sympathetically treated by the Kennington orchestra under the baton of Mr. Percy Downing.

THEATRE ROYAL AND OPERA HOUSE, WINDSOR.

On Monday, March 3, the Play, entitled

"MONTE CRISTO."

Alexandre Dumas' famous work, "Monte Cristo," is being presented here this week by Mr. Andrew Emm's well-chosen combination, and nothing but praise can be accorded to the thrilling and interesting play. The company is a strong one, and the scenery throughout excellent, that of act four (the Forest of Fontainebleau) being particularly fine. Mr. Wilson Coleman, as Edmond Dantes (afterwards Count de Monte Cristo), cleverly depicts the lightness and pathos of this many-sided part. Fernand Mondego proves a genuine study in the capable hands of Mr. T. W. Dunscombe. The dastardly plotting of Mr. Villefort is effectively emphasised by Mr. Hugh Montgomery, an old favourite with Windsor playgoers. Mr. George Fairhurst acts with admirable tact and ease the man of the world, M. Noirtier. Mr. H. W. Monte gives life and reality to the drunken Odeurouze, and also adds the necessary touch of humour to the part. Mr. William T. Riley brings power and skill to bear in the rôle of Baron Danglars, and makes every point. Mr. Phil Harper, besides being an efficient business-manager for Mr. Andrew Emm, presents a finished portrayal of Albert de Morcerf. Mr. Arnold Winters also contributes a clever piece of acting as Abbe Faria; and Mr. Richard Hunter deserves a work of commendation as Pateau. Miss Etheldreda Taaffe, as Mercedes, plays an exacting part with great success. Miss Marie Harcourt has made a careful study of La Carconte; and Miss Grace Turner is seen to advantage as Jene Moyle. Other well-observed types are the performances by Mr. Frank Seymour (Jacques), Mr. H. Smith (Garnier), Mr. W. E. Johnson (a gendarme), Mr. George Twitley (Pierre Rousseau), and Miss Marie Tennant (Marie). A hard-working stage-manager is Mr. R. Maurice, and a pleasing programme of music is contributed by a capital orchestra under the lead of Herr Paul Schafer.

Mr. Hugh Görlitz on Thursday last underwent a serious surgical operation in a private hospital. It was successfully performed, and Mr. Görlitz is now on the fair way to recovery.

"THE PRAIRIE OUTLAW."

Drama, in Four Acts, by Mrs. F. G. Kimberley. Produced for the First Time in London at the Theatre Royal, Woolwich, on Monday, March 3.

Rob Middleton Mr. Ashley Page
Josh Hawkins Mr. Terry Davis
Rube Thompson Mr. Edward Bicker
Blue Hawk Mr. Herbert Sydney
Happy Harry Mr. Hyland T. O'Shea
Black Pete Mr. George Sculley
Blue Stone Mr. F. Wright
Great Star Mr. J. Jones
Wah Wahne Mr. J. Jones
Running Elk Mr. Ernest Greene
Yellow Flower Miss Nellie Lorraine
Little Moon Miss Nellie Lorraine
Morita Miss Marion Denzil

This beautifully-mounted drama is the latest of Mrs. F. G. Kimberley's productions, that talented authoress whose work has delighted playgoers for some years past. The story deals with Western life, and the ways and customs of ranchmen, Indians, etc., out on the prairies. The first scene is that of Rob Middleton's home, a picturesque little ranch situated some few miles from Galveston. Rube Thompson, a great friend of Rob Middleton's, who works with him on his ranch, is infuriated by Morita, Rob Middleton's wife, and decides to go right away before the fact should come to the husband's notice. As bad luck will have it, however, Josh Hawkins, the sheriff for that part of Texas, a most undesirable character, who is also in love with Morita, finds out Rube Thompson's secret, and, after the latter's departure, tells Rob that his wife is in love with Rube. Morita declares that she is true to her husband, and Rob is satisfied. Rob has been away on a "round up," but has not gone long before Rube is carried back to the ranch, having met with an accident while riding across the prairies. Morita's kind nature will not allow her to neglect a friend with his life in danger, so she takes him in to nurse him back to health. Meanwhile things have all gone wrong with Rob, and he has lost more than half his cattle. He comes across an Indian chief who has been stung by a snake, and Rob sucks the poison from the wound. The chief vows that he will never forget the service. Learning of Rube's return to the ranch, Hawkins goes after Rob, and informs him. Miss Middleton has been called to the bedside of her dying mother, and Rube accompanies her to the station, Morita leaving a letter to Rob explaining her departure. Hawkins destroys the letter. Rob returns to find his house empty and his wife gone. Rob decides to become an outlaw, and the curtain descends on Rob going out on to the prairies with his band of men under the name of Redstone.

In the second act Morita returns, determined to devote the fortune which she has inherited at her mother's death to finding her husband. Hawkins, who has employed the services of an Indian chief, gets Morita into his clutches, and gives her into the hands of the Indians, who are in the act of binding her when Rob Middleton, wearing a mask, appears on the scene, and demands Morita's freedom at the point of the revolver, but is himself captured. Rob implores the Indian chief to uncover his face. The latter does so, and, to his surprise, finds the man who saved his life from the poisoned snake bite. This, of course, secures his release and that of Morita. Later the Texas soldiers arrive on the track of Redstone, the outlaw. Morita hides, and Rob meets their leader, meaning to make a fight for life, but finds the leader to be Rube Thompson, who has become a Texan soldier. Rob accuses him of stealing his wife, and, after some harsh words, satisfactory explanations result in the reunion of husband and wife. Hawkins returns and arrests Rob as an outlaw, and commands Rube to take him to his house and lock him up in the jail. Morita follows them, and, after drugging Hawkins, gets the keys of the jail from his pocket and lets Rob free. On recovering, Hawkins tracks Rob Middleton to the Indian camp, but the chief hears of Hawkins' approach, and gives Rob a drug which makes him appear as dead. Hawkins arrives only to see a grave dug where Rob was supposed to be buried, and Little Moon, the chief's son, guarding it. The boy is murdered by Hawkins, who subsequently meets his death in a fight with tomahawks with the chief.

Mr. Page made the character of Rob Middleton a reality, and his impersonation showed that marked ability that comes only with talent and experience. The Morita of Miss Marion Denzil was charmingly natural, and her acting gained unstinted praise. Mr. Edward Bicker made a capital Rube Thompson, a Texas Ranger. A capital character study was that of Mr. Herbert Sydney as the Indian chief, Blue Hawk. The villainous sheriff, Josh Hawkins, was powerfully enacted by Mr. Terry Davis, to whom every credit was due. Miss Nellie Lorraine proved remarkably clever as the Indian boy, Little Moon. Her interpretation being worthy of all praise. Mr. Ernest Greene made the most of the opportunities offered him as Prairie Joe. Excellent comedy was furnished by Miss Nellie Lorraine as Yellow Flower, and Messrs. Hyland T. O'Shea and Geo. Scully as Happy Harry and Black Pete respectively. Realism was secured by the presence in the company of two genuine Indians, Great Star and Running Elk. Messrs. F. Wright and J. Jones did well in the small rôles of the Indians Blue Stone and Wah Wahne. The scenery and effects are really fine, and the costumes elaborate. The music is appropriate, and the orchestra, over which Mr. J. Graham Dunstan, Mus.Bac., presides, left nothing to be desired.

BOROUGH THEATRE, STRATFORD.

On Monday, March 3, the Musical Play, entitled,

"THE SUNSHINE GIRL."

The first visit to Stratford of "The Sunshine Girl" is this week's fixture at the Borough Theatre, and it should prove a strong attraction. Mr. George Dance's company is responsible for the interpretation of this Gaiety Theatre success, which is staged very adequately. An outstanding performance is that of Mr. Theodore Leonard, who, as the irrepressible Floot works unflaggingly and is highly successful in his efforts to amuse. Mr. Jack Morrison supplies a capital all-round performance as Lord Bicester, and does exceedingly well in the part. Mr. Harry Benham is a very satisfactory Vernon Blundell; Mr. Percy Cahill is excellent as Commodore Parker; Hodson is well impersonated by Mr. Richard Saker; and Mr. Chas. McCann plays appropriately as Stepeyak. Miss Myssie Devine is a pretty and graceful Della Dale, and she acts and sings with much charm and expression. Miss Dorothy Cooper is a very attractive Lady Rosabelle, and vocally she scores well. Miss Jennie Richards' clever impersonation of Brenda Blacker is on genuine broad comedy lines; Miss Winifred Volt is admirably suited as Marie; and Miss Mary Leyland is seen to advantage as Emmeline. The chorus and augmented orchestra are under the direction of Mr. Albert Vernon, and Mr. George Mudie, jun., is the business-manager for Mr. Dance.

On Saturday evening last, at the Theatre Royal, Plymouth, Mr. A. E. Petherick, who has just relinquished the post of advertisement manager, after twelve years' service, in order to take over a similar position at the Grand Theatre, Stonehouse, was presented with a gold half-hunter watch, suitably inscribed, by the members of the staff and a few friends.

ACTORS' ASSOCIATION.

Minutes of the Council meeting held at 32, Regent-street, on Tuesday, March 4, at 2.30 p.m. Present: Mr. Arthur Dennis (in the chair), Mr. H. W. Mote (hon. solicitor), Messrs. John Mortimer, Wyn Weaver, Adam Sprange, Chris Walker, Norman Yates, Fredk. James, Douglas Munro, Clarence Derwent, Murri Moncrieff, Miss Phyllis Broughton, Miss Judith Kyrie, Miss Laura Leicester, and Mr. D. Young (secretary).

The chairman read a letter from Miss Lucy Sibley and the secretary read letters from Mr. Morland, Professor Gollancz, and Mr. Montgomery Martin, and received instructions as to replies.

Mr. Derwent submitted a short statement with regard to the Standard Contract Committee informing the Council that the committee had met, and the contract was under the consideration of the Society of West End Managers.

Mr. Collings' motion re Friday afternoon was deferred until the next meeting of the Council.

The secretary read a letter from Miss Winifred Mayo with regard to the Insurance Act and members of the profession obtaining medical advice when on tour, and, upon interviewing the Council, Miss Mayo was informed that the Council had the matter under the Commissioners' notice.

The hon. solicitor reported interviews with two members, and that he had written to managers on behalf of two others.

The secretary drew attention to the case of a bogus management, and after discussion it was agreed to post the manager's name and to draw the attention of the Touring Managers' Association to the case.

The Finance Committee's report was read by Mr. Mortimer, and, after discussion, adopted, on the motion of Mr. Sprange, seconded by Mr. Walker. Arising out of the Finance report it was decided to make a further payment of debentures.

The Proposed Matinée.—The ballot papers were handed to the secretary to declare the poll at the next meeting. Mr. James moved that a letter be written to Sir Herbert Tree that the Committee and Sub-Committee had been formed for the proposed matinee, and ask him if he could fix a probable date when the matinee will be likely to take place during Mr. Forbes-Robertson's season at Drury Lane as suggested. This was seconded by Miss Laura Leicester and agreed to unanimously.

The secretary received instructions to paragraph the next bi-monthly meeting in the "Stage" for Friday next.

Elections: Lillian Hallowes, Margaret Mann, Vincent W. Lawson, Shirley Dalton, and Stacey Gaunt. Nominations—Alexander J. Haviland, Phyllis Vaughan, and Glory Shannon.

Four suggestions made in the Suggestion book were read and dealt with by the chairman and replied to.

Mr. Yates gave notice of motion with regard to names of members voting for and against resolutions being posted on the board in the rooms of the Association.

THE ACTORS' ORPHANAGE FUND.

The following contributions were received for the benefit of the Actors' Orphanage Fund during the month of February, and the Committee desire to gratefully acknowledge them through this medium:—

Subscriptions and Donations: Lieut.-Col. Probyn (per Sir George Alexander), £25; Eric Lewis (per Cyril Maude), £10; J. Fisher White, £2 2s.; Miss Esmé Beringer, MBE, Marie de Mensiaux, Rosslyn Budgell, £1 1s. each; Miss Nettie Lynde (per Mlle. Marie de Mensiaux), 2s. 6d.; Anon. (per A. S. Pigott), 1s.

Penny Collections: Metropole stock company, Gateshead (per Miss Ruth Shepherd), 5s. 9d.; Mr. George Edwards's repertory company (per A. Gifford Stacey), £1 16s. 6d.; "Humpty-Dumpty" touring company (per Miss Minnie Blanchard), 17s. 7d.; Mr. Granville Barker's "Fanny's First Play" company (per Miss Dorothy Masingham), 5s.; "Cinderella" (Coronet Theatre) company (per Miss Norah Dwyer), £1 2s. 8d.; "Quaker Girl" east company (per W. L. Clement), 15s.; "Fanny's First Play" (Rignold and Macdonald) company (per Miss Marie Rignold), 3s. 6d.; "Sorrowful Sorrow" company (per Miss Loe Esmund), 2s.; "Mother Goose" (Dublin) company (per Miss Florence Palmer), £1 5s. 2d.; "Queen Mother" company (per Miss Mary Fulton), 5s.; "Aladdin" (Marlborough Theatre) company (per Miss May Garstang), £1 4s. 4d.; Mr. Max Allen's "Hindle Wakes" company (per Miss Kate Osborne), 3s. 9d.; "Queen of the Redskins" company (per Miss Laura Walker), 5s.; "A Royal Divorce" company (per Miss Violet Elliott), 4s. 9d.; Mr. Edwin Heyes' "Hindle Wakes" company (per Miss Marie Grace), 14s. 6d.; "Everybody" company (per Wyn Weaver), 3s. 8d.; Chris. Hentchel (box collection), 4s.; proceeds of football match between "Quaker Girl" east company and Stafford Post Office (per W. L. Clement), £2 16s. 6d.

ROYAL OPERA, COVENT GARDEN.

The Russian Ballet produced on Thursday evening, Feb. 27, the Indian ballet in one act, by MM. Jean Cocteau and De Madrazo. Music by Reynaldo Hahn. The story is very quaint and mystical, the opening scene representing a warm evening in India; the outer court of a temple is seen and in the background the plain of the Ganges. A young Indian is about to be made a priest, but is persuaded by a young girl to alter his mind. In consequence of this they are both condemned to be left to the tender mercies of fearful monsters belonging to the temple, but when the girl is left alone and the gates are closed she is completely cast down, but remembering the sacred Lotus she prays to it for her freedom. The goddess appears motionless, with a grave smile, crouched in the unfolding petals, she points to the water, and gradually the god emerges. He is entirely blue, with lips and nails of silver. The goddess shows him the martyr, he leaps to the ground and scatters the monsters. The movements of the Blue God are alternately gentle and frenzied. He at length renders the monsters powerless; some of them, inhaling the perfumes of the flowers, sink senseless to the ground, and all ends well with the union of the lovers. A gigantic golden staircase appears, and as the goddess sinks into the heart of the Lotus the Blue God flies up to heaven. The costumes, by M. Leon Bakst, were extremely handsome and picturesque. Mme. Karsavina, as the young girl, and M. Nijinsky, as the God, were delightful as ever; and M. Max Froman, as the youth, looked exceedingly well. M. Pierre Monteux conducted. "Cléopâtre" was also given, with Mme. Sophie Fedorova as Ta-Flor, and Mme. Astafieva in the part of Cleopatra; while M. Bohn, as the Lover, was admirable; and the charming music, together with the realism and intensity of the work, won it a renewed welcome. "Pétouchka" concluded the bill, with Mme. Karsavina as the Dancer and M. Nijinsky in the part of Pétouchka. There was a large audience.

Miss Lily Layton produced successfully on Monday night at the Opera House, Tunbridge Wells, a new comedy song, written and composed by Geo. P. Logan, entitled "Rag-time crazy," and on the same night another number from the pens of Wise and Deane, entitled "The prodigal son," which fair to be one of the best in her repertoire.

FORBES-ROBERTSON AT PLYMOUTH.

Some interesting remarks were made by Mr. Forbes-Robertson in response to clamorous demands for "speech" made by a crowded audience at the close of his farewell visit to Plymouth last week, and the reply thereon addressed by Mr. J. M. Glover (managing-director of the Theatre Royal) to the local Press on the subject.

Mr. Forbes-Robertson said that under normal circumstances he considered that those behind the footlights should confine themselves to their work of interpretation, but in view of the special conditions prevailing that night it would, perhaps, be fitting that he should address a few words to them. He remarked on the great improvements which have taken place during the period covered by his professional career in the work of our dramatists, who now dealt with themes which some years ago they would not

The English people, his experience taught him, would never fail to accord generous support to dramatic work of really sound merit, always providing that it was clean and wholesome in tone. That was the one thing they demanded—that it should be wholesome. (Loud applause.) He thanked his Plymouth audiences during the week for the close attention they had given to the plays presented, and the silence they had maintained while the action was in progress. That, he assured them, the actor always rewarded as the highest possible compliment to him. (Applause.)

The curtain then fell amid sustained cheering, and was raised again for the distinguished actor to bow his final acknowledgments.

Mr. Glover replied to the question of municipal theatres on Monday in a letter to the local press as follows:—

"THE MUNICIPAL THEATRE.

"Sir,—The actor always wants a municipal theatre—when he has made his own pile and con-

other in financial bankruptcy and artistic impotence. The world has never benefited from the State-subsidized theatre till its artists broke away from it, and the true artist has always found that the municipal theatre was a stone round his neck dragging him down to a self-effacing oblivion, not congenial to his self-advertising vanities.

"It was not till Sarah Bernhardt, Coquelin, and most of the world's greatest French artistes (and when I say artistes, I mean with the accent on the first syllable), it was not till they broke away from the municipal theatre (the Comédie Française) that they were any real use to most great art of which Mr. Forbes-Robertson is so justly proud. There is one thing, however, that the municipal theatre would do: it would kill the supremacy of the star-actor or the actor-manager, and probably admit of some names of the past being advertised other than that of the actor-manager.

"This cry for the municipal theatre so irri-

AMUSEMENTS IN CHICAGO.

(FROM OUR OWN CORRESPONDENT.)

CHICAGO, Feb. 18.—Messrs. Cohan and Harris recently presented a romantic farce at Cohan's Grand Opera House here entitled "Hawthorne of the U.S.A.," in which Mr. Douglas Fairbanks in the name-part is a real star. The daring escapades of the hero are just to the liking of the public, who are flocking to see how he builds up the Kingdom of Borrovinia, makes everybody rich, and wins for himself a princess bride. "Hawthorne of the U.S.A." is one of those exhilarating farces savouring somewhat of "Get-Rich-Quick Wallingford"—it just carries the audience with it. There is much fine acting besides the star. Mr. Allan Pollock gave a portrayal of Augustus III., King of Borrovinia, which was quite remarkable, and has called forth much favourable comment from the local critics. Pleasing also was Miss Irene Fenwick's Princess Irma, and Mr. Sam B. Hardy as Rodney Blake gave Mr. Fairbanks good support. This is, without doubt, the best performance Mr. Fairbanks has yet given us.

Mr. Sam Lederer, of the Olympic Theatre, is highly pleased with the success of his latest offering, which takes the form of a comedy by Anne Caldwell, entitled "Top o' the Mornin'." The scene is laid in Ireland, and the story, though simple, is well constructed. The principle rôle is entrusted to Miss Gertrude Quinlan, who takes the part of "Jerry" O'Donnell, an Irish lady-help. She has many adventures, the most exciting being in Act II., when her young brother, getting into bad company, tries to get some valuable papers from her employer's desk. She protects him and gets herself into peril. After many explosions of real Irish wit at the expense of the prison matron, she is let out on parole, and succeeds in straightening out the various tangles and getting married to her employer. That fine actor, Mr. Tim Murphy, does not have as big a part as he is capable of handling, but makes good use of his opportunities. Miss Quinlan made many friends this visit, and Mr. Lederer says she is going to stay at the Olympic till well on into the spring.

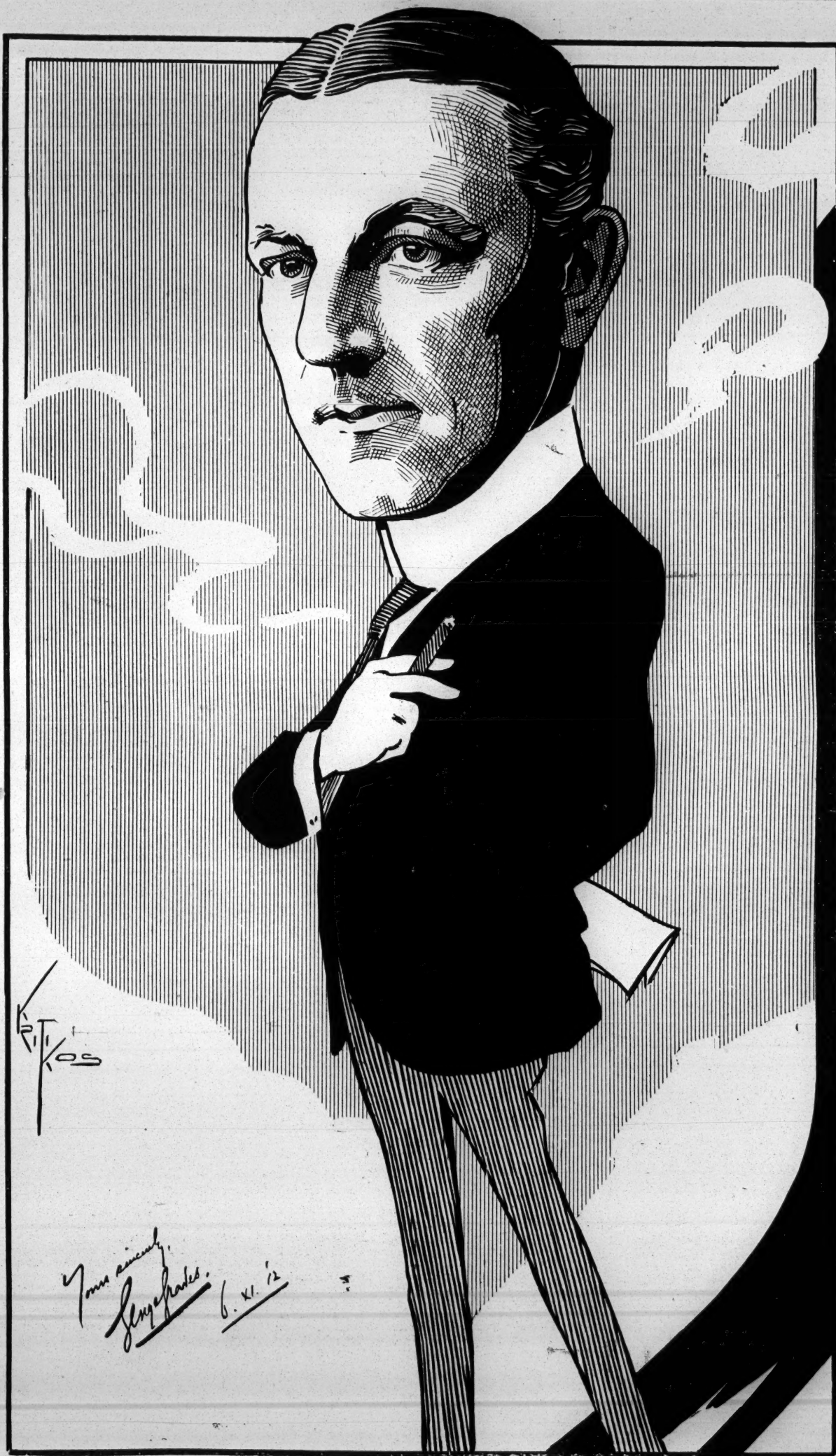
The Liebler company's gigantic dramatic spectacle, "The Daughter of Heaven," was presented at the Auditorium last week. The audience was impressed by the wonderful stage pictures, absolutely perfect as to detail, costumes and settings, but evinced little interest in the story of historical China. Some of the characters are appealing. Miss Viola Allen's Empress, "The Daughter of Heaven," was a splendidly majestic portrayal, and several of her declamatory scenes were a revelation of oratorical beauty—every word and syllable rang true and clear. Mr. Ian MacLaren was very good as the Emperor of China; and Master Norris Millington was perfectly wonderful as the child-emperor of Nanking. The little fellow won all hearts with his beautiful clear young voice and general understanding of what was required of him. His air of superiority when occupying the throne with his Empress mother was assumed with real princely dignity. The marvellous battle scene in Act II. was well carried out, and the burning of the soldiers was most realistic.

Mr. Henry Miller is always a favourite at Chicago. He is now playing at the Illinois Theatre in a three-act comedy by Mr. A. E. Thomas, "The Rainbow." This play has had splendid success in the East, and is doing very good business here. "The Rainbow" is a very pretty, appealing comedy, reaching no very great heights of dramatic purpose, but yet touching every heart and bringing tears to the eyes of the hardest hearted. Neil Sumner, played by Mr. Miller, is one of those worldly men cut adrift from his wife, forgetting almost that he had a daughter, until one day she comes to see him in his sumptuous bachelor apartments in New York. Her desire to be with her father and the father's desire to have the daughter leads to many tears and heartburnings and much fine acting by Mr. Miller and Miss Ruth Chatterton as the daughter Cynthia. In the last act Cynthia, in a very well acted scene, is instrumental in bringing about the reunion of her father and mother. Miss Chatterton's acting is remarkable for the absolutely childish and unaffected utterances and demeanour, which is in perfect harmony with the requirements of the rôle. She is a very young actress and one of Mr. Miller's "discoveries," and she has made a decided hit. The company which Mr. Miller has with him is very well balanced, and there is much good acting on the part of Miss Hall as Betsy Sumner, Miss Muriel Hope as Jane Palmer, also Mr. Chas. Hammond as Edward Fellows.

Miss Henrietta Crosman played a two weeks' engagement at Power's Theatre in a play by Catherine Cushing entitled "The Real Thing." She received excellent support from Mr. Fred Tiden as the "husband," and Miss Josephine Lovett as the "wife." The keynote to the play is a remark made by the wife: "To neglect your children is criminal," to which the "widow" (Miss Crosman) replies, "Yes! but to neglect your husband is fatal." "The Real Thing" points a moral to the effect that with the arrival of children a mother must not overlook the rights of, and her duty to, her husband. The "wife" neglects her music, tennis, and husband, and everything, giving her undivided attention to the two children, whose ages range from seven to ten years. So the "husband" shares his recreations with a young girl neighbour, thus causing complications. The "widow" arrives just in time to take matters in hand, and by a series of clever and amusing procedures succeeds in setting everything and everybody to rights.

A very charming comic opera, "The Rose Maid," is running at the Colonial Theatre. The music is by Bruno Granichstaedten and the book by Harry B. Smith, with lyrics by Robert B. Smith. The story is unusually good and is about a young nobleman living beyond his income. He expects to inherit a fortune from his rich bachelor uncle. This uncle visits him unexpectedly, and viewing his extravagance decides to masquerade as a married man expecting a son and heir. He keeps this up, even wheeling an empty baby carriage on the promenade at Ostend until he realises that his nephew is repentant and that his extravagance was not the outcome of his own folly but that of his associates. Seeing also that his nephew is deeply in love the uncle makes a clean breast of the affair and the nephew his heir. Daphne, the rose maid (who wears the white rose of friendship which she proves to be more enduring than the red rose of love), as played by Miss Mizzi Hajos, was very charming, and sings a song, "Roses bloom for lovers" very tastefully, earning many encores. Miss Edith Decker was quite fascinating as Princess Hilda. Nearly all the laughter—and there was much of it—was created by Mr. Al Shean as a money-lender named Schmuke, who financed the spendthrift nephew. Mr. R. E. Graham did good work as the rich uncle, Sir John Porter. "The Rose Maid" teems with catchy music, and it is all well sung, the costumes are dainty and picturesque, and the chorus is splendid.

Mr. Claude Denning writes:—In last Saturday's issue of the "Era" the critique of Britannia Theatre, N. reads that Mr. V. played Pointer in a natural manner. You kindly remedy this for me, as I play having been wired last Thursday week Morton Powell, I rehearsed for Monday, playing the part



MR. GEORGE GRAVES.

He invented the Gazeka, and immortalised himself as General Des Iffs. He is an original comedian of the first water.

have dared to touch. In the interpretation and mounting of plays there had been a corresponding advance. The drama, he maintained, had an indisputable claim to be regarded as one of the arts, quite as much as painting, sculpture, or music, and the nation could no more afford to dispense with it than we could do without water or a little wine at our meals. It was coming to be recognised that the drama was a great educational force, and one of the greatest educational forces of our time. (Loud applause.) He hoped that the national recognition of the art of the theatre and what we owed to it would grow, and that the time would come when in all great cities like Plymouth there would be municipal theatres. (Applause.) The system of municipal theatres enabled people to have the dramatic fare they wanted. One great advantage springing from that would be that in various parts of the country the growth of a local drama would be fostered.

templates retirement. It is a tradition; the late Sir Henry Irving did just the same, and nearly every one of our famous historians have suggested this new scheme of municipal trading, where there is no fear of it ever affecting our own tours and pockets. When the lusty souls who cheered the suggestion of a "municipal theatre" on Saturday night are called upon to pay an increase in the Plymouth rates of 6d. in the £ for their enthusiasm, things will be different. A municipal theatre in Plymouth would have prevented the visit of Mr. Forbes-Robertson last week, a national calamity which could not have been borne with equanimity.

"Municipalised theatres have never been a success anywhere. It is impossible to breed actors or orators by Public Health Acts. The municipal theatre has only been tried on the Continent, and the published records, in France particularly, show that it lives from one year's end to the

ated the late Sir Augustus Harris that some years ago he brought over the Municipal Opera Company of the late Duke of Saxe-Coburg-Gotha. They played a repertoire of operatic classics at Drury Lane Theatre to miserably empty benches, with a fifth-rate municipal company, and the combined ages of the two stars who played the delightful children "Hansel and Gretel"—the musical "Babes in the Wood" in Humphreys' opera—were 104 years. This was the municipal theatre entity.

"The local public do not need any education from Mr. Forbes-Robertson as to what they want, and they do not want their critical minds interfered with by parochial legislation.

"March 3, 1913." "JAMES M. GLOVER.

The King and Queen visited the Adelphi Theatre on Saturday night and witnessed the performance of "The Dancing Mistress."

THEATRICAL GOSSIP

"The Happy Island" has been finally decided on for the title of the play in which Sir Herbert Tree will make his reappearance at His Majesty's Theatre on Easter Monday. The play, which is by Mr. James Bernard Fagan, from the Hungarian of Melchior Lengyel, is a powerful and moving drama of modern life in London and on a South Pacific Island. Sir Herbert Tree plays the powerful part of Derek Arden, and other characters will be enacted by Mr. Norman McKinnel, Mr. Eric Matutin, Mr. Nigel Playfair, Mr. Arthur Wood, Mr. A. Scott Craven, Mr. Henry Scott, Mr. A. E. George, Mr. Francis Chamier, Mr. J. Fisher White, Mr. E. O. Smythson, Mr. Henry Morrell, Mr. Stanley Howitt, Mr. Reginald Grasdorff, Mr. Roy Byford, Mr. Ben Field, Mr. John Redford, Mr. George Landry, Miss Phyllis Neilson-Terry, Miss Alice Phillips, Miss Patricia Hanne, and Miss Marjorie Patterson.

Sir Herbert will take the chair at the "Poetry Review" dinner at the Cheshire Cheese on Friday. Among the guests will be Mr. Stephen Phillips, editor of the "Poetry Review," Mr. I. Zangwill, Mr. W. L. Courtney, Mr. Charles D. G. Roberts, Mr. Stephen Gwynn, M.P., Mr. John Lane, Mr. Ernest Rhys, and Mr. Mostyn Pigott.

By the retirement of Sir George Alexander, who for six years has been one of the two Municipal Reform representatives of South St. Pancras, the London County Council loses an interesting personality and an effective speaker. The popular actor-manager, who at both the 1907 and the 1910 elections was returned at the head of the poll, has ably filled the position of Chairman of the Parks and Open Spaces Committee, and has always shown a keen interest in the work of the Council. Frequently has he remained at the County Hall until there has been barely time to get to the St. James's Theatre and dress for his part in the play that was running. And when the congested state of the agenda and obstructive tactics doggedly pursued by the Opposition have necessitated an all-night sitting, Sir George has returned, after his arduous work at the theatre, to the Council Chamber and taken his share in "keeping a house," and, if need be, trooping into the division lobby time after time in support of his party.

It is not surprising that Sir George has found the strain too great for further endurance. Managing a West End theatre, taking a leading part in the plays produced there, and attending the meetings of the London County Council and its committees, must involve a tremendous amount of hard work, and leave but scant leisure for recreation of mind and body. As a general rule, what is known as the artistic temperament finds little that is attractive or interesting in the ordinary proceedings of such a body as the L.C.C. Dull speeches by long-winded speakers on prosaic matters soon become wearisome, and the occasional tramp into the division lobby is certainly not an exhilarating experience. It has always been a matter of regret that Mr. Bernard Shaw, who, in 1904, as a Progressive, stood for the same division—South St. Pancras—that Sir George Alexander has represented since 1907, was defeated, because an occasional speech from him, with its wit and humour, would have tended to liven up the proceedings considerably. Sir George Alexander made his last speech as a member of the Council at the meeting on Tuesday, when he seconded a vote of thanks to Mr. H. Gosling, the Deputy-Chairman.

The following is the cast of "Hamlet," which Mr. Forbes-Robertson will revive at Drury Lane Theatre on Saturday night, March 22, and repeat on the evenings of Tuesday and Thursday, March 25 and 27; Wednesday and Friday, April 2 and 4; and at the matinee on Saturday, March 29:—Claudius, Mr. Walter Ringham; Hamlet, Mr. J. Forbes-Robertson; Horatio, Mr. S. A. Cookson; Polonius, Mr. J. H. Barnes; Laertes, Mr. Alex. Scott-Gatty; Ghost, Mr. Percy Rhodes; Fortinbras, Mr. Grendon Bentley; Rosencrantz, Guildenstern and Osric, Messrs. Montague Rutherford, Eric Ross, George Hayes; Marcellus and Bernardo, Messrs. Robert Atkins and Richard Adee; Francisco, Mr. E. Adee; Reynaldo, Mr. Eric Ross; First Player, Mr. Robert Atkins; Second Player, Mr. R. Andean; First Gravedigger, Mr. J. H. Ryley; Second Gravedigger, Mr. S. T. Pearce; Priest, Mr. Montague Rutherford; Gertrude, Miss Adeline Bourne; Player Queen, Miss Olive Richardson; and Ophelia, Miss Gertrude Elliott. The scenery is by Mr. Hawes Craven, and the music programme is selected from "Hamlet." Music by Tchaikowsky. Mr. Forbes-Robertson's stage manager is Mr. Alexander Cassy; and his general-manager is Mr. Percy Burton.

An unrehearsed incident created plenty of amusement at the Theatre Royal, Plymouth, on Monday during the performance of "Autumn Manoeuvres" by Mr. George Dance's company. By a printer's error the programme only mentioned two acts instead of three, with the result that when the curtain rang down on the second act the piece appeared singularly unfinished, and it was only 10 p.m. However, after consulting their programmes, the audience commenced to disperse. The mistake was fortunately discovered in time, and seats were resumed amid hearty laughter.

To very few of the followers of Mr. Martin Harvey it is known that he is a member of the British Swedenborgian Society. When in London he delights in attending any of the New Jerusalem churches there. After his lecture at St. George's Hall, Bradford, on Sunday, he was met by a local Swedenborgian minister, who met him with the remark, "I am delighted to meet with a fellow disciple of Swedenborg." Bringing a new light on the interpretation of the Gospels, the churches established for the promulgation of Swedenborg's mystic ideas got the name of the "Light from the New Jerusalem," or what was colloquially known as the "New Lights." It was the principal tenet of Swedenborg's belief that "All religion has relation to life; and the life of religion is to do good."

Miss Esmé Beringer, as already announced, will give a special matinee at the Court Theatre on Tuesday, of three new one-act plays:—"The Absent-Minded Husband," a comedy by Henry Seton, in which Miss Vera Beringer, Miss Daisy Thimm, and Mr. Edmond Breen will appear; "The Cradle," a play in one act, by A. Rochester, with Mr. Lionel Atwill, Mr. H. O. Nicholson, and Miss Esmé Beringer in the cast; and "The Morning Post," by Morley Roberts and Henry Seton, which will be performed by Mr. Rudge Harding, Mr. W. Staveland, and Miss O'Malley. These plays will be produced by Stanley Drewitt.

W. Rowland, the courteous and able manager at the Coronet Theatre, writes that he visited the Coronet last Saturday night, and was very much pleased with the performance of "As You Like It" by the repertoire company.

The cast of Messrs. Gerald du Maurier and Frank Curzon's revival of "Diplomacy," at Wyndham's, on the 26th inst., includes Lady Tree as Lady Henry Fairfax, Mr. Gerald du Maurier as Henry Beauchamp, Mr. Owen Nares as Julian, Mr. Donald Calhoun as Algernon Fairfax, Mr. Arthur Wontner as Count Orloff, Mr. Norman Forbes as Baron Stein, Miss Anne Schletter as Countess Zicka, and Miss Gladys Cooper as Dora. The piece has been revised and brought up to date, and Gibraltar substituted for Constantinople as the place, the plan of the fortifications of which plays such an important part in the plot.

Since its birth as Sardou's "Dora," the piece has been a good deal chopped about and altered. The late Clement Scott, in "The Drama of Yesterday and To-day," says:—

"'Diplomacy' was the result of 'three single gentlemen rolled into one,' Stephenson, Bancroft, and I saw Sardou's 'Dora' in Paris. That it was worth handling for the English stage was unanimously declared before we went to bed that night. We agreed that, if carefully handled, there might be a little fortune in it; but we also unanimously agreed that Sardou's second act must go by the board, and that if possible Acts I. and II. of the original must be boiled down into one. This was done."

"We also agreed to make it an English play. Stephenson helped the scheme with his Treasury, Foreign Office, and private secretary experiences. The happy thought came to me of the 'Jingo' element, the tracings of the Constantinople fortifications, and the Imperialist tone in the play to which Mr. Brander Matthews and other critics so much object. Bancroft's advice was invaluable on every possible occasion."

"By the time we had arrived in London, indeed, I think before we had crossed the Channel homewards, our plan was decided. Then I did all the writing; and Bancroft did all the editing, act by act, and scene by scene, in consultation, of course, with his brilliantly clever wife, who subsequently introduced the 'Clock Scene at Berne,' which is her own invention and writing. My two titles were 'The Mouse Trap' and 'Diplomacy.' It was 'Diplomacy' that was drawn from the hat."

Mr. Martin Harvey's new production of "The Taming of the Shrew" met with an enthusiastic reception on its first night last Tuesday at the Grand Theatre, Hull. This is the first time that the new method of mounting Shakespeare, with "open stage," lighting from the front, conventional decorations in place of scene cloths, and all the other devices which English and Continental reformers have demonstrated, has been seen in the provinces. The apron-stage and the platform terrace used in this production are exceedingly massive, and their transport and adjustment on tour will constitute a feat worthy of the most expert sappers' skill. But touring "Edipus Rex" has taught Mr. Martin Harvey that there is no difficulty which cannot be overcome, and he has evidently decided to use his exceptional experience to good effect.

The March meeting of the directors of the Royal General Theatrical Fund was held at Savoy House, Strand, on Tuesday, under the presidency of Mr. M. R. Morand. Messrs. Lionel Carson, Charles K. Cooper, Arthur Curtis, Douglas Gordon, Edmund Gwenn, Hubert Harber, Herbert E. Hayes, Alfred Jenner, Charles Rock, Hubert Willis, H. Saxe Wyndham, and Charles Cruikshanks (secretary) were in attendance. Two candidates for membership were elected. Instructions were given in connection with the holding of the special general meeting and the annual general meeting at St. James's Theatre on Thursday, the 27th inst., at noon. It was reported that the legacy left to the Fund by the late Mrs. Jane Warden, of Belfast, had been invested under the advice of one of the trustees.

Mr. Eustace de Hague Body, manager of the Opera House, Burton-on-Trent, and formerly acting-manager for Mr. Dudley Bennett at the Shakespeare Theatre, Clapham Junction, committed suicide on Tuesday, after shooting his wife and daughter. Mr. Body was thirty-five years of age, and the cause of the tragedy is unknown. Shortly after four a.m. the servant, Ethel Parker, heard two loud reports like pistol shots, and then Mrs. Body rushed into her room, shouting, "Fetch a doctor; fetch a doctor." The maid ran into the street, and on her return the lady was sitting in an armchair with her daughter. Mrs. Body was removed to the infirmary, and she and the little girl are expected to recover. In the front bedroom Mr. Body was found lying on the floor with his throat cut, having in his hand a knife. He expired almost immediately. Mrs. Body was apparently shot with an ordinary six-chambered revolver, which was found in the maid's room.

A new play, called "The Bill," a political comedy in four acts, by Mrs. Cornwallis West (Lady Randolph Churchill), will be produced by Mr. Wareing, founder of the Glasgow Repertory Theatre, at the Royal Theatre, Glasgow, on March 25. The play deals with a Universal Suffrage Bill, introduced by a Cabinet Minister, whose son is leader of the Opposition. The second act takes place on the terrace of the House of Commons, and the last in the room behind the Speaker's chair.

Carl Hentschel, Limited, have executed the colour illustrations in the very pretty and attractive souvenir which was given away at the Royal Theatre on Wednesday night on the anniversary of the production of "Milestones." The souvenir contains three very artistic paintings by Mr. W. Nicholson, and the cover also has been designed by the same artist. The illustrations have been admirably reproduced by the special Hentschel-colourtype process, and the result is a very fine, artistic memento of a successful play. The letter-press part of the souvenir was supplied by Messrs. Miles and Co. At the close of the performance of "Milestones" on Wednesday, Mr. Dennis Eadie, who plays the part of John Rhead, returned thanks in a neat little speech on behalf of the authors and Mr. Vedrenne.

Mr. Amand Macarand, well known in Glasgow as a former manager at the Grand Theatre, and latterly in a similar capacity at the King's, Edinburgh, has been appointed resident-manager at the Glasgow Metropole, which, as everybody knows, is controlled by Mr. Arthur Jefferson, as managing-director.

The Play Actors' Society will produce, at the Court Theatre, on Sunday evening, March 16, and on the afternoon of Monday, the 17th, a new play, by Mr. Cecil Clifton, entitled "Those Suburbans." The play, which is claimed by its author to show for the first time suburban life in its true aspect, opens in a spirit of comedy, but ends in tears. The cast includes: Miss Irene Moncrieff, Mr. Sebastian Smith, Mr. F. Llewellyn, Mr. Clifton Alderson, Miss Helena Parsons, Miss Dulcie Greatwich, Mr. Alfred Harris, and Mr. J. Napper. The producer is Mr. W. G. Fay.

Mr. W. W. Kelly's doctors give a very good account of the progress the popular manager is making in recovering from his recent accident, and this week the injured limb has been taken out of plaster-of-paris. Mr. Kelly hopes to be able to get to his office in about ten days' time. He has been the recipient of between 400 and 500 letters and telegrams expressing the hopes of friends for his speedy recovery.

We regret to announce the death of Mr. Melville Bickford, after a long illness. Mr. Bickford has not played for nearly three years. The last part he enacted was that of Prince Michael in Mr. Walter Howard's company of "The Prince and the Beggar Maid." Mr. Melville Bickford (Josie Farrington) wishes to thank all friends for their kind sympathy in her sad bereavement. The interment took place at Anfield Cemetery, Liverpool, on Friday.

Miss Ethel Erskine, who for two years played the part of Sombra (originally played by Miss Florence Smithson) in Mr. Robert Courtneidge's principal company of "The Arcadians," has been engaged by Mr. George Edwards to play Iona (Miss Sari Petras's part) in the south company of "Gipsy Love." Miss Erskine has had a very varied experience in musical comedy and pantomimes. She possesses a sweet voice of considerable range, a freshness of personality, and is a great favourite with the playing public. Her last appearance in pantomime was last season at the Grand Theatre, Leeds, where she was established a great favourite by her delightful voice and fetching manner.

Almost alone amongst the Press, the "Era" predicted that "The Pretenders" would, with all its magnificent merits, prove wearisome to the playgoer; and the approaching withdrawal of Ibsen's drama from the Haymarket has endorsed our opinion. The fact is, no dramatist, however intellectual, can safely disregard the first principles of construction; and no amount of "cutting" will save a piece in which the most potent and interesting personage is killed off in the middle of the play, and in which the villain is a vacillating self-questioner, instead of a "doer and darer." Even Mephistopheles, in "Faust," is against a character of this kind. After the withdrawal of "The Pretenders" on Saturday, the theatre will be closed for redecoration, reopening on Wednesday, April 2, with "The Typhoon," an adaptation by Mr. Laurence Irving of a piece by the Hungarian dramatist, Melchior Lengyel, the author of the original of "The Happy Island." "The Typhoon" has been performed in Austria, Germany, and France with success, and a version was performed recently in New York. The action is laid in Berlin, and most of the personages of the drama are Japanese immigrants. The cast at the Haymarket will include Mr. Laurence Irving, Miss Mabel Hackney, Mr. Leon Quartermaine, and Mr. Arthur Whitby.

Weekly attractions during the Croydon Repertory season, lasting from April 14 to May 24, at the Grand Theatre, Croydon, will include the following:—April 14, "Chains"; April 21, "The Tyranny of Tears"; April 28, "The Situation at Newbury," a new comedy in three acts, by Charles McEvoy, author of "David Ballard," "All that Matters," &c.; May 5, "The New Sin"; May 12, "Dropping the Pilot," a new comedy in four acts, by Kettle Howard, author of "Compromising Martha," &c.; and May 19, "Candida." There will also be produced during the season a play in one act, by Joan and Richard Edridge, entitled, "First Aid."

Mr. H. W. Rowland has been successful in securing no less than four trial trips of impending London productions in a space of ten weeks for his South Coast Circuit:—"Wallington" at Folkestone, "Son and Heir" and Mr. Lawrence Grossmith's "Brother Alfred" at Eastbourne, and "Her Side of the House" at Hastings, all of these have been most satisfactory to the London managements concerned and to the local audiences.

At the Lyceum Club production of prize plays at the King's Hall, Covent Garden, on Wednesday afternoon, the two prize plays selected by the judges will be produced, and the two plays adjudged next in merit will be presented. The first is "The Dancer," by T. V., produced by the author and Miss Edith Craig, who is also responsible for the costumes. Miss Maetta Vigo, Mr. Owen Ediss, Mr. Vincent W. Lanson, and Mr. Albert Wainwright compose the cast. "As the Law Stands," selected by Mr. Granville Barker as the first prize modern play, written by Winifred M. Ardagh, produced by Miss M. Hamilton, is the second on the programme. Miss Leah Bateman-Hunter, Mr. C. Marshall, and Mr. George T. Greig will appear in this piece. The third item is "The Painted Nun," by Priscilla Craven and Sybil Ruskin, selected by Mr. Martin Harvey as the first prize costume play, produced by Charles Vane. The cast includes Miss Beatrice Wilson and Mr. Rollo Balmaine. Last on the list is "John Anderson's Chance," by Mr. Stuart Erskine, produced by Miss Lucia King. Miss Lucy Bensusan, Mr. Jackson Wilcox, and Miss Marjorie Hamilton will appear in this. The general stage-manager is Mr. Rollo Balmaine. The Chelsea Ladies' Vocal Quartet will give selections in the intervals.

On Monday at the Gaiety Theatre, Manchester, "Old Heidelberg" will be staged for nine evenings and one matinee on Saturday, March 15. Mr. Bernard Copping will play the part of the Prince, Mr. Jules Shaw Dr. Junter, the Prince's tutor, Russell Thorndike, Lutz, his valet, Miss Lilian Cavanagh will play Kathie, Mr. Lewis Casson the Staats-minister von Haugk, Mr. Brember Wills Hof-marshall von Passarge. The Manchester Orpheus Glee Society will be responsible for the students' songs. After Wednesday night, March 19, the Gaiety will be closed until Easter Saturday evening, when "The Whispering Well," a Lancashire fairy play by Mr. Frank H. Roe, a Manchester author, will be performed for the first time on any stage. Music for this play has been specially written by Mr. J. H. Foulds, a Manchester composer of promise.

The agreeable persistency pursued by our principal actors and actresses in temporarily appearing upon the vaudeville stage continues with unabated activity. A recent recruit from the London stage is the well-known and charming actress, authoress, and poet, Miss Ella Erskine, who is now most successfully appearing at the London halls in a Grand-Guignol-esque Spanish play entitled "The Tigress." Miss Erskine is the only daughter of the late General Erskine, the Laird of Kirkbuddo, who, by the way, fought as an ensign by the side of Lord Roberts, then of the same rank.

There exists a leaven of apostateness in Miss Erskine selecting a Spanish character for her appearance in vaudeville, as the lady is herself partly Castilian, being a direct descendant of Philip II. of Spain. Miss Erskine is able, in fact, to claim what is doubtless an almost unique distinction in the theatrical profession, namely, that of possessing in her veins the blood of two Royal houses, for Robert the Bruce was one of the progenitors of her branch of the Erskine clan.

"THE TAMING OF THE SHREW."

MR. MARTIN HARVEY'S REVIVAL.
A Lord Mr. Percy Walsh
Christopher Sly Mr. George Cooke
Hostess Miss Florence Hunt
Page Miss Mary Gray
Huntsman Mr. Paul Barry
Baptista Mr. Albert E. Raynor
Vincentio Mr. Charles J. Cameron
Lucentio Mr. Eugene Wellesley
Petruchio Mr. Martin Harvey
Gremio Mr. Ernest Sidwell
Hortensio Mr. Franklin Dyall
Tranio Mr. Gordon McLeod
Biondello Mr. Denholm Muir
Grumio Mr. Harry Paulton
Curio Miss Bessie Elder
A Pedant Mr. Alfred Ibberson
A Tailor Mr. David Bain
A Haberdasher Mr. Sydney Colton
A Widow Miss Brenda Gibson
Bianca Miss Annie Furrell
Katharina Miss N. de Silva

(FROM OUR OWN CORRESPONDENT.)
At the Grand Theatre, Hull, on Tuesday, Mr. Martin Harvey presented for the first time on any stage his production of Shakespeare's "Taming of the Shrew." The play is performed with continuous action as in Shakespeare's time, with only one interval. The scenery is painted by Mr. George J. Dodson, and the special music is collected and arranged by Mr. W. H. Hudson. The whole production is designed by Mr. William Peel and Mr. J. Martin Harvey.

Renaissance, revolution, and Reinhardt are the thoughts projected after witnessing the first production of "The Taming of the Shrew." Renaissance or reincarnation of the Shakespearean method of "decor," to use that clever comprehensive phrase of France that covers the craft side of the stage; revolution waged against the monumental mounting of classic work, wherein eye is more catered for than ear; Reinhardt, because in the Deutsches Theatre in Berlin we have seen the finest expression of the older and better form of stage presentation.

An eminent actor-manager in a recent address laid it down as an axiom—though personally opposed to the Globe treatment of Shakespeare—that the scenic embellishment should harmonise rather with the dramatic interest than be subordinate to it. This is the key-note in Mr. Martin Harvey's new production.

The red granite pillars of the proscenium, the familiar figures of a Watteau, had disappeared, and in their stead hung a purple-grey cloth terminating in a vast arch. To mark the arch a semi-circular riband of laurel leaves bunched up in the centre and at the sides with pink ribbon. Here, by the way, a strident note is struck—the green is too dark, the pink too rosy. The proscenium opening is filled in with a huge decorative curtain, each change of scene being expressed by the drawing across the stage of a different curtain, background, or the placing of grey-coloured decorative screens. The back cloth, a treeless plain cut in two by a rigid yellow path.

The familiar footlights have disappeared, and in their stead is a big arc lamp fitted at the extreme back of the circle, while an Osrarn of powerful dimensions fills in the front of the circle, and at the two sides of the arch, P. and O.P., are placed similar lights. The ordinary lights are not there to distract. At each side of the stage are semi-circular steps by which some of the characters mount on to the stage, which projects well into the auditorium. In the centre is a decorated seat from which Christopher Sly witnesses the play—not, as in the original version, from a window in a lord's house.

The play introduces Tinker Sly, upon whom the joke is introduced by the lordings after the manner which history relates in the Burgundian legend of Philip le Bon. The drunkard is dressed up and made to imagine he is of noble birth, and for his and his wife's amusement the players have come "to play a pleasant comedy."

The story then follows on lines with which all students of Shakespeare and playgoers generally are familiar. The fullest attention is given to the most minute details. Amber hangings, with charming paintings en médaillon, and fair female forms "divine" give the touch of "wanton pictures" to such a mind as Sly's. Brilliant and gay pictures are furnished when Petruchio and Kate ride away on horseback to the wedding banquet. The whole so novel, the costumes, the music, and humour of the shrew giving a charm full of rich flavour that adds no little to the old-world comedy's popularity.

Not on the axiom of "place aux dames," but for sterling merit, premier position must be accorded to Miss N. de Silva, whose Katharina filled so large a place in the picture. Unreservedly, it is the finest piece of work she has ever done. With all the charm of contrast she limned in her characterisation, giving each phase and phrase its full value as the wayward, wilful, truculent Kate is transformed into the obedient, sweet spouse. Both Miss Brenda Gibson and Miss Annie Furrell played their rôles with pleasing recognition of their calls, the former cast as the Widow, the latter a delightful Bianca. The name of Paulton was a sufficient guarantee that Grumio would be well played, and from start to end he never lacked in those qualities the part calls for. Mr. Franklin Dyall in the past has given many evidences of great work. In this production as Hortensio he is nothing lacking. The Tranio of Mr. Gordon McLeod and the Biondello of Mr. Denholm Muir were equally acceptable. Praise is due to Mr. George Cooke, who played Christopher Sly to the manner born, and Miss Gray, the Page. Mr. Percy Walsh's Lord was meritorious.

And now what can one say for Mr. Harvey in a rôle that fitted him to a nicety? He caught the humour of Petruchio and infected his audience in his gaiety, and his method of killing his wife with kindness made a strong appeal to the house's sense of humour. In Petruchio Mr. Harvey has added another portrait to his gallery, which will find a fitting place alongside of Repesby the Rat and Sidney Carton. There were others who by studious attention to detail helped to give the performance a very high place of merit.

There can be no two opinions that Hull appreciated the "open stage," and the rapturous ovation that awaited Mr. Harvey and his company was such as is rarely given in the city. Bouquets and wreaths were presented to Mr. Harvey and Miss de Silva.

After repeated recalls Mr. Harvey at the close of the performance expressed in felicitous phrase his indebtedness for the reception accorded to them. The old method enhanced, he said, the feeling of reality and intimacy which united the sympathy of the audience to the action of the play. In every sense that evening the audience had been close up to the actors.

Judgment was given in Shirling Sheriff Court recently in an action raised by Mrs. May Richardson or Taylor, actress, residing at Buccleuch-street, Glasgow, against Alexander Jardine, farmer, Bogside, Finty. Pursuer claimed £100 as damages for loss as the result of injuries sustained by her on June 25 last through, she alleged, being bitten by defender's dog, in consequence of which she suffered from nervous shock, had her clothes destroyed, and was unable to follow her professional occupation for six weeks afterwards. The Sheriff held that it must be proved that the dog was known to be of a vicious nature before any liability could be imposed upon defender, and he held that the case had not been proved in that respect. He accordingly assented Mr. Jardine.

"HER SIDE OF THE HOUSE."

Comedy, in Three Acts, by Lechmere Worrall and Miss Atté Hall, Produced at the Aldwych Theatre, on March 4.

Lord Arlington Mr. Godfrey Tearle
Duke of Vernay Mr. Spencer Trevor
Lord Gerald Cholmley Mr. Harold Deacon
Guy Errington Mr. Philip Anthony
Monsieur Teste Mr. Alfred Toose
Simpson Mr. John Probert
Phillips Mr. Henry Wynn
Summers Mr. C. L. Stuart
Mr. Perkins Mr. Richard Carfax
Cecile Miss Dulce Musgrave
Mme. De Brienne Miss Helen Ferrers
Peggy Trevelyan Miss Helen Green
Lady Heathcote Miss Joy Chatwyn
Victorine Miss Jane Cooper
Marie Miss Manora Thew

"Her Side of the House" is a curious, but not unpleasant, combination of new ideas with old methods and characters. At first it gives one the idea of being an adaptation from the French. There is the idle young man with a pet name who marries the heiress for her money after sowing his wild oats; there is the "Marquessy," as Mr. Eccles used to call her, stiff, stately, and insensible; and there is the lover waiting in the background to take advantage of the "arranged" union. But as the play proceeds the spirit of British feminism is introduced; and the equality of sexes is dealt with interestingly. Cecile, the young lady who is "married off" to Lord Arlington—pet name "Chou Chou"—takes a very fresh and original view of the marriage relationship—or perhaps it would be more accurate to say that she is more outspoken on the subject than most of her sex. Marriage for a young convent-bred girl is, she boldly says, only a means of escape from confinement to freedom. She accepts the financial arrangement by which she endows her husband with all her worldly goods in the fullest "business" sense. It is to be one of those "marriages only in name" which we used to hear so much about in the old "Maitre de Forges" days. First of all, she will have no honeymoon. She and Chou Chou—fancy an English lord with such a name!—will go to London at once, and there take up their quarters in a mansion in Carlton House-terrace, divided into two "sides," one for each of the pair. Here Cecile will study character—especially male character—and obtain the knowledge of the world of which her convent education has necessarily deprived her.

Like many others who have gone out to study other people's characters, Cecile runs some risk of losing her own. The lover-litertine, Lord Gerald Cholmley, like Mr. Pickwick as imaged by Sergeant Buzfuz, is "on the watch." He starts an amorous flirtation with Cecile, which causes a scandal in society, and brings the stately "grandmaman," Mme. de Brienne, and Cecile's uncle, the Duke of Vernay, over to the rescue of the honour of the family. They arrive, and, in a very amusing scene, denounce Cecile's "divided house" plan, and announce their intention of staying to look after her and the family repute.

Previous to this, Cecile has had a very interesting "conference" on the subject of Love with Arlington, who behaves himself remarkably well in the false position in which he finds himself. The house listened in hushed attention—not unmixed with apprehension—when the ingenious wife endeavoured to gain information and guidance from the over-experienced husband as to the ethics of sexual emotion. This scene, by the way, is written with great delicacy and tact. The result of the conversation is that Cecile begins to realise the difference between the affectionate love of "Chou Chou" and the selfish, animal passion of Lord Gerald. The strange situation created by Cecile's eccentricity develops itself. Arlington's character improves in the emergency. He has "turned to" at work in the City, and has begun to make money. In view of Cecile's contemplated elopement with Lord Gerald, Arlington invites Lady Heathcote to run away with him, so as to make it easy for Cecile if she chooses to obtain a divorce. But Cecile, overhearing the conversation, is able to understand her husband's selfishness, and the love for him, which has been lying dormant, springs into life, so that all ends as it should.

The production of "Her Side of the House" gave great opportunity to Miss Dulce Musgrave of showing talent. Miss Musgrave has a simplicity and an animation which are invaluable in a part like that of Cecile. She made an undoubted success at the Aldwych on Tuesday, and depicted the lights and shades, the doubts and imaginings of the original yet innocent maiden-wife with great charm and delicacy. Added to this, her style and appearance were of a virginial freshness and sweet sincerity. An admirable performance of the part of Lord Arlington was given by Mr. Godfrey Tearle, who made Arlington a thoroughly English personage, tender, serious, and thoughtful, and undeniably manly and "superior." Thus he won the sympathy of the audience for a character, which was, on the face of it, and at the commencement, lazy, idle, and mercenary. Mr. Spencer Trevor was very diverting indeed as the testy, conventionally minded old Duke of Vernay, and Miss Helen Ferrers was excellent as the antiquated and over-bearing Mme. de Brienne, and played the part smoothly and firmly throughout. Mr. Harold Deacon represented Lord Gerald Cholmley cleverly and neatly, with the necessary amount of energy when required, and Miss Jane Cooper played very prettily the little part of the French maid Victorine. Mr. Alfred Toose was light and amusing as a philosophical manicurist, and Miss Joy Chatwyn was duly scornful and cynical as the unscrupulous Lady Heathcote; Miss Helen Green being affectionate and high spirited as Cecile's friend, Peggy Trevelyan. The other parts had capable representatives, and the piece had a distinctly favourable reception. It was preceded by the dramatic episode by Edith Latchford, entitled

"THE BROKEN STRING."

Sir Richard Vane Mr. Drelincoort Odium
Ben Bowden Mr. Richard Carfax
Margaret Vane Miss Evelyn Hope
This is a tragic and powerful little piece, admirably acted, and unusually dramatic. The scene is the town house of Sir Richard Vane, a rich manufacturer. Years ago, when his firm was on the verge of bankruptcy, Sir Richard saved it by tricking a mechanic named Ben Bowden out of a valuable invention. Bowden, old, poor, and exhausted, is tenderly treated by Margaret Vane, the manufacturer's daughter. He recognises Sir Richard and denounces him; and Margaret insists that full reparation shall be made, otherwise she will leave her father. Bowden will not allow this, however; and he dies after leaving the fortune, which was to have been paid over to him, to Margaret, in return for her kindness. Mr. Drelincoort Odium gave a strong and firm representation of Sir Richard Vane, his facial expression and by-play being particularly good; Mr. Richard Carfax was very picturesque and pathetic as the broken-down Bowden; and Miss Evelyn Hope as Margaret Vane acted with a serious strength, an elevation of tone, and a restrained earnestness that were most effective. "The Broken String," which has already been tried in the provinces, had a hearty reception from the early-comers of the Aldwych.

Telephone Call Office.—For the convenience of advertisers and members of the amusement professions, a public telephone call office is installed at "The Era" office, 5, Tavistock-street, W.C.

NATIONAL HEALTH INSURANCE.

TO THE EDITOR OF THE ERA.
Sir,—Enclosed copy of a letter I have received from the National Health Insurance Commission in reply to a letter of mine pointing out that:—
Touring people cannot obtain medical benefit under present conditions, and asking:
What steps the Commissioners propose to take to ensure their receiving the full benefits of the Act?

From the enclosed reply you will see that compulsory contributions on tour are to get no medical benefit, but are offered (in lieu thereof) an unmentioned, but doubtless ridiculous, sum, providing they can satisfy an Inquisition by the local Insurance Committee.

This is unthinkable and an impossible state of affairs. Either the touring fraternity get the full benefits of the Act or they must be exempted altogether.

If the Commissioners are somewhat at a loss as to how to best work the Act for the benefit of the profession, I have no doubt that the interested parties can offer innumerable suggestions as to how it might be done.

But done it must be, or else the touring fraternity must be exempted.—Yours faithfully,

KEITH LAYDER.

Liverpool

(Copy.)
NATIONAL HEALTH INSURANCE COMMISSION (ENGLAND).
Buckingham Gate, London, S.W.

26th February, 1913.
Sir,—In reply to your letter of the 15th ult., I am directed by the National Health Insurance Commission (England) to state that medical benefit falls to be administered by the Insurance Committee for the area in which the insured person resides. The Regulations relating to medical benefit provide that where an insured person changes his residence and is in consequence no longer able to receive treatment from the practitioner on the panel selected by him, notice shall be given to the Insurance Committee for the area in which the new address is situated in order that his name may be removed from the list of the doctor who was previously responsible for his treatment, and transferred to the list of a doctor in the neighbourhood of his new address.

In the case of persons who change their residence with the frequency indicated in your letter, it might be impracticable to take advantage of the provision above-named. I am, however, to point out that under Section 15 (3) of the National Insurance Act, it is open to an insured person, in lieu of receiving medical benefit under the arrangement made by the Insurance Committee, to make application to the Insurance Committee to be allowed to make his or her own arrangements for receiving medical benefit, and that where such application is allowed, the Insurance Committee will make a contribution towards the cost of medical benefit on the basis, and on the conditions set out in Regulation 14 (8) of the Medical Regulations.

Application for leave to adopt this course must be made to the Insurance Committee for the area in which the usual residence or headquarters of the applicant is situated, and the application should be accompanied by a statement as to the special circumstances relating to the particular case.

A list of addresses of Insurance Committees is enclosed. A form on which to make the application above referred to can be obtained from the Committee concerned.—I am, sir, your obedient servant,

(Signed) A. J. SYMONDS.

TO THE EDITOR OF THE ERA.
Sir,—Reverting to the correspondence between the Scottish Commissioners and myself, which you were good enough to publish for the benefit of your readers, I now enclose a copy of the final reply from the Commissioners, which came to hand this day.

If the members of the profession who are financially interested are satisfied with this pronouncement, well and good, but I cannot help thinking that the nimble "nonsense for competence" is getting more elusive than ever. The candour of the concluding paragraph is delightfully ingenious:—"If permission were granted, he would receive from the Committee a contribution..." Will permission be granted? How much will the contribution be? Why should poorly paid actors and actresses be denied even a portion of their rightful medical benefits because they are on tour? These are queries that spring to my pen, but I do not see how I, who have taken the matter up as an individual, can press the point further. The A.A. and the V.A.F. and kindred bodies should pursue it officially and relentlessly. Otherwise, the "rare and refreshing fruit" of the Welsh poacher may, indeed, become withered, and bitter as gall.—Yours faithfully,

EDWARD POSTER, Manager.

Alhambra Theatre, Glasgow, March 4, 1913.

(Copy.)

MEDICAL BENEFITS.
Sir,—With reference to your letter of the 25th ult. I am directed to inform you that an insured person who has arranged to receive treatment from a panel doctor, and who changes his usual place of residence, will require to give notice to the Clerk to the Insurance Committee for the area into which he has removed, in order that arrangements for his treatment there may be made. The Notice should contain the date of removal, and the production of the insured person's medical ticket would also be required.

As the carrying through of the necessary arrangements would perhaps involve some delay, an insured person who would not otherwise receive full advantage from the panel system owing to very frequent changes from one area to another, might alternatively apply to the Insurance Committee, in whose area his usual place of residence is situated, to be allowed to make his own arrangements for receiving treatment and medicines, and so obviate the necessity for the carrying through of the procedure outlined above on the occasion of each change.

If permission were granted, he would receive from the Committee a contribution towards the cost of the medical attendance which he might incur.—I am, sir, your obedient servant,

(Signed) JOHN JEFFREY, Secretary.

"THE PRETENDERS" AT THE HAYMARKET.

The few remaining performances of Ibsen's beautiful drama, "The Pretenders," which now plays about three-quarters of an hour closer than it did at the opening performance, should not be missed by any playgoer who can appreciate not only a play that is unparalleled for literary beauty and glorious characterisation, but also magnificent acting. Those who were privileged to be present on the first night will find it difficult to believe that Mr. Laurence Irving has improved on his wonderfully clever acting of the strange, complex character of Earl Skule, but, nevertheless, such is the case. Mr. Irving's conception of the part appears to have grown freer, bolder, and, at the same time, infinitely more subtle than it was at the beginning of the run, when it is possible he was not entirely free from initial nervousness, while Mr. Haviland's glorious performance of Bishop Nikolaus, a performance worthy of the late Sir Henry Irving, is ineffable. It is not uncommon to hear of enthusiasts who visit the Haymarket since "The Pretenders" filed the bill two and three times a week.

"NOCTURNE."

A Play, in One Act, by Anthony Wharton, Produced at the Abbey Theatre, Dublin, on Tuesday, Feb. 25.

After his signal success with "Irene Wytherley" and "At the Barn" considerable interest was taken in a new play by the brilliant Irish playwright who writes under the name of "Anthony Wharton," and there was a crowded and fashionable audience at the first performance of "Nocturne." The scene is in the dingy lodging occupied by two women. One of the two is a pretty, radiant creature, whose charm of appearance and manner has gained her many friends. She is now on the eve of her wedding day, and full of excitement, with all the bright prospects for her future. Her companion, with whom she has shared "digs" for years, is a very different type. A hard life, earning her bread by teaching since girlhood, has made her bitter. She is not pretty like her companion, and her bitterness of disposition has estranged any who would be friendly to her. To-night, when her friend is leaving, her own loneliness strikes her harshly, and every incident emphasises it. In weariness of body and spirit she falls asleep and dreams that her once cherished romance has come true. Alas! it is but a dream, and she is soon awakened again to the hard realities of her existence and the bitter contrast between her lot and that of her more fortunate companion.

It is a very sad little piece—the tragedy of the bitter, lonely woman who has got to the stage of hopelessness, and rejects even the small chances of brightness that she has. Technically, the play



MISS GEORGINA MILNE.

In the above portrait this charming and talented young actress (who, it will be recalled, was not long since one of the three "Star" Principals in "The Amazons" at the Duke of York Theatre) appears in the character of Marisnah, in "Kismet." Miss Milne is now achieving as remarkable a success on tour as Miss Lily Brayton won in the same part when this popular play was presented at the Garrick Theatre.

is marked by effective presentation of the essential dramatic elements and by convincing characterisation.

Miss St. Clair Swanzy's portrait of the lonely, bitter woman is very good, and the cast also includes Miss Tattens O'Connor, who is delightfully natural as the fortunate young lady about to marry the man of her choice. Mr. W. Henry has a small part, which stands out as a fine character study, and Miss Nora Slack (the servant) and Mr. A. Gordon both show talent. The piece was very favourably received, and as a curtain-raiser will shortly be seen in one of the West-End London theatres.

THE BRITISH EMPIRE SHAKESPEARE SOCIETY.

"The Merry Wives of Windsor" was given by the British Empire Shakespeare Society at the Passmore Edwards' Settlement on Sunday, with a full professional cast, as follows: Mr. Acton Bond (Falstaff), Mr. Hesketh Pearson (Fenton), Mr. J. Henry (Shallow), Mr. Arthur Hare (Slender), Mr. H. A. Sainsbury (Ford), Mr. J. Henry (Twyford), Mr. Edward Rigby (Sir Hugh Evans), Mr. Harding Stearnman (Dr. Caius), Mr. Howard Rose (Host), Mr. Eric Snowden (Bardolph), Mr. Montague Love (Pistol), Mr. Terence O'Brien (Nym), Miss Ruby Black (Robin), Mr. A. J. Ries (Rugby), and Miss Lilias Waldegrave (Mistress Ford), Miss Eve Tame (Mistress Page), Miss Evelyn Hope (Anne Page), Miss Clara Greet (Mistress Quickly), Miss M. Everett (Stage directions).

In answer to the speech of thanks, Mr. Acton Bond said it was always a pleasure to arrange an evening for such an audience, and, on behalf of the society, he thanked the hon. professional members for helping to make the play a success.

A dramatic reading of "All's Well That Ends Well" was given with a full professional cast by the same society on Monday afternoon at University College. Though one of the least popular of Shakespeare's plays, and one that is rarely if ever done, it nevertheless went exceedingly well with a few judicious cuts, and proved one of the most interesting of this society's readings. The part of Parolles was in the hands of Mr. H. A. Sainsbury, whose rendering was excellent in every way, the rich humour of the part being admirably expressed by this finished artist. Mr. Acton Bond read the part of the King of France, in place of Mr. Fisher White, who was unfortunately detained elsewhere, and the dignity of the lines came out with marked expression and flawless elocution. The reading was arranged and rehearsed by Mr. Acton Bond, and first-rate readings came from Mr. Ered Grove as the Clown, Miss Ida Moleworth as the Countess, Miss Eve Tame as Diana, and Mr. J. Henry as Lafew. Miss Sybil Carlisle made a pathetic and graceful Helena, Miss Alma Taylor did all that was required of her in the part of Mariana, and Miss Rose Dupre gave a vivacious rendering of the Widow. Admirable, too, were the Bertram of Mr. Frederick Sargent, and the Soldier and two Lords played respectively by Mr. Montague Love, Mr. Henry Twyford and Mr. Eric Snowden. No greater tribute to the reading of this little-known play could be found than the presence and interest of a large audience which frequently and warmly applauded the artistes.

During Mr. Louis Calvert's recent indisposition, the part of Broadbent, in "John Bull's Other Island," was played by Mr. Rupert Lumley for seven performances.

"A WHITE SLAVE."

Play, in Four Acts, by Edward Thane, Produced for the First Time in London in its entirety at the Lyric Theatre, Hammersmith, on Monday, March 3.

Victor Ashton Mr. Joseph Millane
Sir Anthony Paget Mr. J. O. Stewart
Jim Gardener Mr. Edwin Maydew
Bernard Crawford Mr. Geo. Porteous
Billy Jarvis Mr. Oliver Seymour
Count Paul Zaloski Mr. W. Passmore
Giovanni Mr. Oswald Peters
P.C. Blake Mr. A. Williams
Pete Clarke Mr. Arthur Ross
Sam Kelly Mr. Frank Evans
Spike Pennell Mr. James Revell
David Thomas Mr. John Miller
George Morton Mr. Fred James
Barker Mr. Ernest Dutton
Wilcox Mr. William Walsh
Jessie March Miss Olga Jefferson
Inez Morella Miss V. St. Lawrence
Kerrie Paget Miss Mabel Rose

The author has based his work on the subject of the White Slave Traffic Question. There are several very sensational and emotional scenes, which are presented in a powerful and dramatic manner, and some clever and sparkling comedy is introduced throughout, which proves an excellent stimulant, and adds greatly to the success of the production. The author is to be heartily congratulated upon his excellent work, and the play is sure of a successful run. In the first scene, the residence of Sir Anthony Paget, we met Bernard Crawford, who is described as a financier and proprietor of a nursing home, and Victor Ashton, a promising inventor, who are on very friendly terms, and are both violently in love with Kerrie Paget, the charming daughter of Sir Anthony. Kerrie despises Crawford, and shows her admiration for the young inventor, to the utter displeasure of Crawford, and here the feud between the two suitors commences. Inez Morella, alias Mimi Sinclair, and many other names and other occupations, is also at the same time trying to marry Sir Anthony Paget, a good old sport. The disappointed suitor and the adventuress, who are not unknown to each other, having been engaged in shady business before, manage by a clever conspiracy to accuse the young inventor of stealing jewellery, and try and ruin him before the very eyes of Kerrie, and destroy his reputation to Sir Anthony. The scene finishes by Sir Anthony ordering him from his house, and an assurance from Kerrie that she believes in his innocence, and will always be true to him, no matter what happens.

In the second act, the Workshop of the Inventor, Ashton has assisting him Jim Gardener, a ticket-of-leave man, whom he had befriended and saved from starvation. During his young master's absence, Count Paul Zaloski, a foreign Government Agent, appears and attempts to bribe the ex-convict to reveal Ashton's plans of a new gun, which he has invented and disposed of to the British Government. Jim Gardener, however, is not to be bought, and during the interview an accomplice secures admission to the workshop. Gardener is stunned, and the foreign agent gets possession of the valuable plans, which are placed into a hand-bag, but are again taken out by another workman of the young inventor, who steals in during their attempt at opening the safe in which the gun is lodged. During this scene Ashton and Kerrie have rushed off and got married, despite all the efforts of the rival and his prospective father-in-law. On their return Kerrie pleads to her father to forgive them, but under the strong influence of the adventuress (who in the end we find out is the wife of Jim Gardener, the ticket-of-leave man) the old man will not give way, and casts them off.

In the third act Sir Anthony discovers that his lady love (the adventuress) is not the charming person he had thought, but an accomplice of thieves and spies. He, however, offers to compensate her by payment of a certain sum, which in the end she accepts. On his return to pay her, a stormy interview is taking place between her and her husband, Jim Gardener, and finding out that she is married, he refuses to hand over the money, and the disappointed woman stabs him to death. In the last act the adventuress is carrying on a "nursing home," and even endeavours to decoy her own pretty daughter to lead a life of shame. The young inventor is called away to London on business, and his rival, by a clever ruse of manipulating telegrams, succeeds in persuading the young wife that her husband is untrue to her and unfaithful, inducing her to go to the so-called nursing home in London to see for herself. Here she is drugged, but her husband appears on the scene in time to save her from the wicked designs of his old rival. The adventuress is strangled by a member of an old gang whom she had given away to the police, and her accomplice is removed and safely put away from respectable society.

Mr. and Mrs. Joseph Millane's company is responsible for the representation, and the acting throughout is excellent. Mr. Joseph Millane as the hero, Victor Ashton, is a virile, handsome figure, delivers his lines powerfully and well, and, as was evident on Monday evening, quickly wins the admiration and sympathy of the audience. Miss Mabel Rose invested the part of Kerrie Paget with considerable charm, and showed herself capable of rising to emotion when required. Miss V. St. Lawrence played with much skill and power as the adventuress, Inez Morella, and was ably abetted in her nefarious schemes by Mr. George Porteous as Bernard Crawford and Mr. W. Passmore as Count Paul Zaloski. Mr. J. O. Stewart got right "into the skin" of the character of the sporting knight, Sir Anthony Paget; Mr. Oswald Peters was good as an Italian pedlar, Giovanni; and Miss Olga Jefferson was a delightfully pert Jessie March. Praise is also due to Mr. Edwin Maydew for his easy and impressive impersonation of Jim Gardener, the ticket-of-leave man; and to Mr. Oliver Seymour for the manner in which he took advantage of the many opportunities for fun offered by the part of Billy Jarvis, a Boy Scout. The smaller parts were also well played, and the piece was adequately mounted.

MR. F. R. BENSON ON SHAKESPEARE.

Mr. F. R. Benson, who is fulfilling an engagement this week at the Lyceum Theatre, Edinburgh, gave a lecture on "Some Aspects of Shakespeare" to the members of the local British Empire Shakespeare Society at the Oak Hall on Tuesday afternoon. Shakespeare, said the lecturer, had never said a good thing simply for the sake of saying a good thing, or for the purpose of showing cleverness. He had been the fashioner of his own soul, of the people's soul, and the soul of the world. Poetry came into every aspect of life, and Shakespeare and Burns had their transcendent position because they represented so many sides of the music of poetry and the man in the street. Every human being at some moment of their existence, in some moment of sorrow, pain, or danger, or in a moment of great joy, perhaps, gave expression to some thought, which in quality and in power would compare with the greatest utterances of the greatest poets he had ever read. When the world was "Shakespeareised," it would have that touch of nature which made the whole world kin. Mr. Benson was repeatedly applauded during his lecture, and warmly thanked at the close for his scholarly and interesting contribution.

MISS DULCE MUSGRAVE

AT THE ALDWYCH.

The occasion is the young actress's first professional appearance as Leading Lady (capital L's, printer, please) at one of our principal London theatres. To the pachydermatic First-nighter, the surcharged atmosphere created by such an event leaves him, in the majority of instances, wholly unmoved; and more particularly, it may be mentioned, has this been the case with regard to the Journalistic stellite who, alas! has, during the past few weeks, been compelled to alertly "sit out," and without displaying any signs of somnolence, the many pointless and profitless plays which have been courageously presented to a bewildered public.

This en passant. Our young actress friend waits. Her first appearance! One can really but faintly imagine the many conflicting emotions aroused within her mind when contemplating this ordeal: her natural intense nervousness—her many apprehensions. Word perfect in her part?—Yes! Complete remembrance regarding her entrances and exits and cues?—Yes. The author satisfied with her "reading" of her part?—Happily, yes! But, oh! if she only dared to impart just a little of her own individuality to a certain "telling" situation in a certain act! No! This would be too daring—just yet! She would only endeavour to "give of her best," and, feeling sure of her strength, leaves the rest to Providence.

But what—with such feelings and thoughts originally permeating her body and mind—shall be said of the immediate aftermath!

Oh! What intense joy! what perfect rapture, what feelings of exquisite pleasure were experienced by the young actress in perusing the First



MISS DULCE MUSGRAVE.

Night—and unanimously laudatory—Press notices! "These," observed Miss Dulce Musgrave in a sweetly apologetic voice to an "Era" representative—indicating, with sparkling eyes, a pile of Press cuttings (which, of course, referred to her interpretation of the part of Cecile in the successful play, "Her Side of the House")—"are altogether charming, too flattering, too kind, and really quite embarrassing"; and the clever and charming young actress slightly inclined her head to inhale the fragrance from a huge bouquet of carnations.

"Permit me, I pray, to also offer my sincere congratulations. You have assuredly 'arrived.' The actress rested the bunch of crimson blooms upon her knees, in a contemplative mood. Silence held its sway for some moments. Then Miss Musgrave spoke: and her voice reflected a determined tone. "You gentlemen of the Press—it is voluminously mentioned here," said the actress, indicating the numerous Newspaper notices—"and you, sir, individually, have been exceedingly generous in your recognition of my efforts in this play. May I therefore take advantage of your kind visit to me to-day to ask you to be so good as to emphasise the fact that there are no business associations of any kind whatsoever attached to me, or anyone connected with me, relative to the production of 'Her Side of the House' at this theatre. The general-manager of the Aldwych Theatre, Mr. A. M. Loader, saw me act recently: and forthwith was good enough to engage me to play Lead in this piece—" In the same manner as I engaged every other Member of the Cast," added the genial Manager of the theatre, who had entered the room at this psychological moment, in order to make a brief inquiry of his leading lady and had unwittingly overheard the latter portion of Miss Musgrave's remarks.

After the Manager's departure, the actress continued: "Is it immodest of me to state that I am prone to believe that my acting abilities were innate? I have, prior to my appearance here, only done a little amateur work. Then I joined Miss Rosina Filippi's excellent classes (as you know, she has produced this play), and studied seriously under her with the object of adopting the stage as my career. I feel I owe a deep debt of gratitude to Miss Filippi for the personal interest she evinced in my welfare. Whilst studying at her school I appeared at the Court, and afterwards at the Savoy Theatre, in 'The Fenton Pearls'—a successful play written by my sister, Cicely Wroughton. With regard to my part in this play, I feel exceedingly indebted to the authors for providing me with such an entirely sympathetic rôle.

A precise criticism of Miss Musgrave's acting abilities in the part of Cecile in "Her Side of the House" appears in another column; and perhaps it may be stated that the young actress's name is Wroughton. She is the daughter of a former Master of the Pythchley Foxhounds, and has herself done much hunting before she decided upon adopting a stage career.

BOOKS RECEIVED.

"The Magpie" for March. Price 3d. net. Published by Horace Marshall and Son.

"Opera and Drama." By Richard Wagner. Translated by Edwin Evans, Esq., F.R.C.O. In 2 volumes. Price 10s. net. Published by William Reeves.

"One and All Gardening, 1913." Edited by Edward Owen Greening. 128 pages, illustrated. Price 2d. Published by the Agricultural and Horticultural Association, Ltd.

"The Author." March. Price 6d. Published by the Society of Authors (Incorporated).

"Voluntary Liquidation." A handbook for Liquidators. By J. P. Barnshaw. 268 pages. Price 5s. net. Published by Jordan and Sons, Ltd.

We are sorry to hear that Miss Ellen Terry is confined to her bed at her residence in King's-road, Chelsea, with an attack of bronchitis. Miss Terry's recently published brilliant book on the Russian Ballet certainly does not suggest indisposition.

THE DRAMA IN PARIS.

"LE MANDRAGORE." Comedy, in Verse, in Four Acts, by Machiavelli, Adapted by Emile Bergerat, Produced at the Odéon on Feb. 24.

Le Prologue M. Coste
Ligurio M. Denis d'Inès
Calfucci M. Jean d'Id
Socrata Mile. Penget
Lucrèce Mile. Méthivier
Fra Timothée M. Malavie

(FROM OUR OWN CORRESPONDENT.)

PARIS, Thursday, March 6.—"Le Mandragore," written by Machiavelli in 1520, is a naughty story which had a tremendous success at Florence when it was first produced. At Pope Leo X.'s special request it was given at the Vatican by a Florentine company, and it is reported that the Holy Father and the cardinals enjoyed the play so much that the performance was repeated several times. Lucrèce is the wife of Dr. Calfucci, a pompous ass, many years older than Lucrèce. All the men in Florence have lost their hearts to that beautiful young woman, but, strange as it may seem, Lucrèce, ferociously virtuous, remains faithful to her elderly spouse. This is how matters stand, when one day a youth, called Guadagni, arrives in Florence, and having seen the lovely Lucrèce, swears to win this great prize. On several occasions he waylays the lady on her way to church, but she only gives him a cold stare, and when he musters courage to say a few words to her she advises him not to waste his time over a woman with principles. Guadagni then asks Ligurio to come to his assistance. Ligurio, a needy hanger-on, tempted by the money Guadagni offers him for his trouble, then promises his assistance. After a moment's reflection he has a happy inspiration. Both the doctor and his wife, he says, are most anxious to have a child, especially as they are very rich, and their wealth will go to strangers. Ligurio, therefore, dresses Guadagni up as a foreign doctor, and presents him to Dr. Calfucci as one of the greatest scientists of the day. Calfucci at once consults his supposed colleague on the question that troubles him so much, whereupon the latter assures him that if Mme. Lucrèce will only drink a potion prepared with mandrake she will certainly become a happy mother. The remedy, he says, is infallible, and several ladies among them the Queen of France—and their husbands owe him a deep debt of gratitude. Dr. Calfucci is delighted, but a cold shiver runs down his back when the strange doctor adds that the man who first "approaches" the woman who has taken the mandrake potion dies within a week. Calfucci having refused to employ the remedy under those conditions, the strange doctor says that among the aristocracy this thing is managed in a simple and practical manner. A man, an outsider, who does not even know the name of the lady to whom he will be introduced, is allowed to "approach" her. It is he who will absorb the terrible poison contained in the potion, and as a few days later he will be a corpse no discretion need be feared. Calfucci replies that no doubt all this is most remarkable and clever, yet it all sounds so awfully improper that he will rather give up all hope of having a family than secure an heir under those extraordinary conditions. This time, however, the strange doctor loses his temper, and he asks Calfucci whether he (Calfucci) wants to be more particular and prudent than the King of France and other great gentlemen throughout the world. Calfucci then consents; but there is yet another difficulty to be overcome. What will Lucrèce say to all this? Fortunately, the resourceful Ligurio remembers Fra Timothée, a good-natured, over-credulous friar. He is Lucrèce's favourite; and, after a little trouble, the three men succeed in proving to the friar that even the Church could not find fault with such an arrangement. The monk, in his turn, convinces Lucrèce, and it is, of course, Guadagni, who, disguised as a minstrel, has the honour of being introduced to Lucrèce. The next morning all these good people meet again and beam with happiness, especially Lucrèce, to whom the pseudo-minstrel has confided the story of his ruse. The play was very well acted.

M. Léon Bérard, Under-Secretary for Fine Arts, intends to make some drastic changes in connection with the Parisian State theatres, of which, as you know, we have four—the Opéra, Opéra-Comique, Comédie-Française, and Odéon. The Odéon also goes under the name of the "Second Comédie-Française," and M. Bérard seems to deem it necessary to remove the name, company, and repertoire of that house, from the left bank of the Seine to the building now occupied by the Opéra-Comique near the Grand Boulevard. Visitors to Paris know the Odéon, the famous theatre in the Latin quarter, with its quaint colonnades and bookshelves. It is managed by M. Antoine, who, artistically speaking, made it a real success. The financial difficulties, however, increase every day, and it is time that something should be done to avoid a possible catastrophe. And I may remark here that of the four State-subsidised theatres only the Comédie-Française is a money-making concern. As to our two lyric stages, they are, financially speaking, in low water. The changes proposed by M. Bérard have been made possible by the fact that the annexe of the Banque de France in the Rue de Choiseul, close to the Opéra-Comique, will shortly be vacated. This building was formerly a theatre, and as recently as 1878 a successful opera season was given there. To restore it to its original condition would cost some £12,000, which, it is hoped, the State will guarantee. It would then be known as the Opéra-Comique. The original Odéon would remain open to the public under another name as an ordinary playhouse.

M. Antoine has accepted a play by M. Griollet, wherein the heroine is Mme. Rachel, the famous actress. I hear that this rôle has already been accepted by Mme. Simone, but this seems unlikely. M. Antoine has sounded her on the matter, but as Mme. Simone will appear first in "Le Secret," by M. Bernstein, and afterwards in "L'Occident," by M. Kistemaekers, she has her hands full for some time. In M. Griollet's play we will see most of the members of the Rachel family: her sisters, brothers, &c., most of them directly or indirectly connected with the stage.

NEW PLAYS PRODUCED IN PARIS.

FEBRUARY.

"Le Rêve," play, one act, by Guérinon Théâtre des Arts, Feb. 6.

"L'Amoureuse Léon," ballet, one act, by C. Mendès, music by Bruneau; Théâtre des Arts, Feb. 6.

"Servir," play, two acts, by Henri Lavedan, Sarah Bernhardt; Feb. 8.

"La Chienne du Roy," one act, by Henri Lavedan; Sarah Bernhardt; Feb. 8.

"L'Embuscade," play, four acts, by Kistemaekers; Comédie-Française, Feb. 10.

"La Demoiselle de Magasin," comedy, three acts, by F. Fonson and F. Wicliet; Gymnase, Feb. 13.

"Le Champion de l'Air," spectacular play, four acts and twenty tableaux, by Emile Codel; Châtelet, Feb. 14.

"La Maison Divisée," play, three acts, by André Fernet; Odéon, Feb. 15.

"Manette," opéra-tte, three acts, by F. Boissier and Le Bel, music by André Fijian; Trianon Lyrique; Feb. 20.

"Carmosine," opéra-omique, four acts, by Cain and Louis Payen, music by He. rier; Gaîté-Lyrique, Feb. 24.

"La Mandragore," play, four acts, by Machiavelli, adapted by E. Bergerat; Feb. 24.

"THE ERA" LETTER-BOX.

A. W. FISHER (General Manager)

OUR AMATEURS.

The characters in the Wyndham D.C.'s recent production of "The Twelve Pound Look" and "Don" at the Court Theatre were very happily cast, and the result was a thoroughly enjoyable and interesting evening. Miss Harris, who had a good deal to do as the ex-wife, Kate, was at her best, and gave a well-thought-out reading of the self-reliant, humorous, and sympathetic typist. It is perhaps a compliment to Mr. W. Harold Squire to say that he failed to suggest entirely the innate vulgarity of the purse-proud Sir Henry Sims, but it was, as we had expected, a finished and intelligent performance. Miss Ella Feist looked handsome, and was a dignified, though crushed and submissive Lady Sims. In Rudolf Besier's delightful play, "Don," Mr. C. Lawford Davidson, under better conditions, repeated his former success in the part of the lovable Don Quixote, Stephen Bonington. Voice, personality, and acting all combined to produce a living and sympathetic character. Though Mr. Ellis Reynolds did not appear till the third act, his powerful presentation of the deadly earnestness of the sincere fanatic, Albert Thompson, obtained immediate recognition. Miss Madge Walsh was sweet and direct as Ann Sinclair, and was always interesting, even in the long, inactive pauses of her part. As Canon and Mrs. Bonington Mr. J. K. Boddy and Miss Florence were a delightful couple, who missed no point of the idiosyncrasies of either character. Mrs. J. K. Boddy's sure touch brought out the sense of humour of the woman of the world. Mrs. Sinclair, and Mr. Godfrey Washington was very good indeed as the explosive general, so easily brought to heel by his tactful wife. As the neurotic but pathetic wife, Elizabeth Thompson, Miss Nora Gregory Jones was always in the picture, and her explanatory speech in Act 3 was given with a very effective restraint. Miss Kate Harris completed the cast as the neat and efficient parlour-maid, Fanny.

Mrs. Craigie's clever play, "The Ambassador," was given by a company of amateurs, under distinguished patronage and in aid of four deserving philanthropic undertakings, at the Court Theatre on Thursday and Friday evenings, and will be repeated twice to-day. The production, which was under the direction of Mr. H. A. Saintsbury, was a sound if not a strikingly brilliant one, and would have been improved by a quickening of the pace of some of the scenes. Miss Beryl Durant, a gentle and sincere Juliet Gainsborough, acted with quiet grace and dignity, particularly in her scene with Lady Beauvedere in the third act. The Hon. Stephen Powys, though a young-looking Ambassador, was easy and natural as Lord St. Orbyn. Mr. Arthur Thesiger was good as the pompous, fatuous Bill, and his tepid "wooing" of the faithful if lachrymose Lady Gwendolene was amusingly consistent. Mr. Jack Gwendolene was inclined to overdo the abjectness of his frenzy, but did very well in the difficult part of the weak yet not ignoble Vivian; and the character of the sporting Major Hugo Lascelles found a good interpreter in Mr. J. Macready. Miss May Pardee (bearing the same name as the creator of the part of Lady Ulweather in the original production at the St. James's Theatre in 1898) was clever as the brilliant Princess Vendramini, and Miss Eve Benyon as the matter-of-fact Lady Basler; Miss Olive Rogers, who doubled the parts of the languid Lady Ulweather and of the quiet nun, Alice Gainsborough; Mrs. Nigel Playfair as the sentimental Lady Vanringham; and Miss Benyon as the "third-rate" Mrs. Dacey were all very satisfactory. As Lady Beauvedere Miss Lilian Hole was always graceful and adequate, if she did not rise to any very great heights. Mrs. Whitcomb J. Taylorson—with a most painstaking American accent—and her dancing, artistic and playing daughters were presented with a good deal of humour by Misses Waters, Everett, M. Sanderson, and M. Malet. Miss Everett dancing neatly in the part of Kate. Miss Gladys Dore-Thorne's make-up as the housekeeper, Mrs. Sparling, was much too youthful; but other servants and guests were efficiently played by Miss R. Malet, Mrs. Saunders, Messrs. A. D. Watts, A. Piper, Keogh, J. Hales, and Wilfred Stephenson.

In the Provinces.

The Edinburgh Philosophical Institution Dramatic Society gave two performances this week in Lauriston Hall before large audiences of the members and friends of the Institution. The programme consisted of Mr. Ernest Denys's clever, if somewhat artificial comedy, "All-of-a-Sudden Peggy," the principal honours in which were carried off by Miss Victoria Radford by her sprightly impersonation of the title rôle. Miss Ella S. Boswell showed real intelligence in her acting of Lady Crackenhorpe, and the Mrs. O'Vara of Miss Gilbert Mitchell was a capital study, but the dialect was distinctly overdone. The other characters were capably represented by Mr. Stanley Morris, Mr. Norman Rowe, Mr. James Wilkie, Mr. M. C. Gibson, Mr. R. K. Swan, Mr. C. C. McKirdy, Miss Peggy Morgan (an attractive Millicent Kappell), and Miss Nettie B. Ford. The St. Cecilia Orchestral Society, under the baton of Mr. G. W. Crawford, enlivened the rather protracted waits by an excellent selection of music.

At the Empire, Whitley Bay, on Tuesday evening, the Mona Limerick A.D.S. presented a triple bill, consisting of "A Northumbrian Idyll," by William Haggart, "In Honour Bound," by Sydney Grandy, and "Personally or by Letter," by Ian Ray. In the first-named piece, a Tyneside dialect comedy in one act, Miss Ivy Chipp and Mr. John Liddell appeared as Susan Douglas and Tom Douglas respectively. In this the versatile Miss Chipp, for whom the trifle was specially written, was seen to decided advantage, her dialect and mannerisms being typical of the pitman's wife. "In Honour Bound," a dramatic playlet, was the second presentation, and here Mr. Alexander Howie appeared with marked success as Sir George Carlyon, and Mr. John Liddell was a capable Philip Graham. Miss Gladys Hampton undertook the rôle of Rose Dalrymple with much charm, and Miss Winnie Thompson was a dignified and graceful Lady Carlyon. The latter part of the programme was occupied by "Personally or by Letter," a comedy in three episodes, in which Miss Ivy Chipp played delightfully as Marjorie, Mr. William Haggart was quietly amusing as Tim Rendie, and Mr. Alex. Howie natural and convincing as Bill Aymers. Mr. H. J. Mansfield conducted the augmented orchestra.

The boards of the Empire Theatre, Southend, were occupied last week by the Southend Operatic Society, when "Oliver Twist" was produced by Mr. Harry E. King, who gave an excellent portrayal of Fagin. Mr. Dick Darby as Mr. Brownlow, Mr. Fred Klein as Mr. Grimwig, Mr. T. J. Cook as Bill Sikes, Mrs. Bert Jennings, Mrs. Harry King as Mrs. Maylie, one and all were efficient. Credit is due to Mr. Bert Jennings as hon. business manager, Mr. W. Whiteman and Mr. Lindsey Pope for the organisation.

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DOROTHY WARD'S BENEFIT.

Miss Dorothy Ward, who has now finished a triumphant engagement at the Court Theatre, Liverpool, in the successful pantomime of "Tommy Tucker," on the occasion of her benefit at that house—a great night truly—found that she was not only an enormous favourite of the public, but popular with her fellow players and with all those who have been associated with her throughout the most successful run of the piece. Among the gifts to her on her record night which she most highly prized were a bouquet from the stage hands, a bouquet from the chorus gentlemen, and a life-size gollywog from the twenty London chorus ladies, which was inscribed, "To dearest Miss Ward, wishing her all the luck and happiness she deserves, and we all hope to be with her again." A wealthy admirer sent to London for eight thousand Parma violets, which made up into a bouquet the size of a small table.

The flower trophies were simply wonderful in their beauty, and the twenty London chorus ladies and eight gentlemen were laden down with baskets of all sizes and shapes. In all there were thirty-eight baskets and bouquets. A beautiful bouquet came from the Lord Mayor and Lady Mayoress, who entertained Miss Ward and her husband, Mr. Shaun Glenville, at supper at the Adelphi Hotel. After supper Miss Ward, with Mr. Glenville, went on to a ball—a capital finish to a festive night.

The "boys of Liverpool" gave a lovely silver tea set to their favourite "boy," who made the following presentations:—Silver cigar case to the stage-manager, silver cigarette case to the assistant stage-manager, silver cigarette case and gold-mounted cigarette holder to the musical-director, and a gold and platinum dress watch to the acting-manager. To each of the twelve children in the pantomime a silver watch, on a wrist strap, inscribed with name; to the twelve Tiller ladies, two pairs each of white kid gloves; and to the twenty London chorus ladies, grey kid gloves.

The brother and sister artistes who appeared on her memorable benefit night, and added an element of delightful variety, were Mr. Albert Chevalier, Miss Maude Scott, Miss Lily Burnand, Mr. Ernie Mayne, Mr. Bobbie Allandale, Mr. Tom Stewart, the Five X-Rays, and Happy Jack Gardiner.

VOICE MAGNETISM.

A truly delightful afternoon was spent by those who attended the first of the series of lecture-recitals given by Miss Henriquette Maude and Signor Belpassi, at the Waldorf Hotel, on Thursday afternoon. Miss Maude's first contribution to the programme was "A brief chat on Voice Magnetism as applied to Art and Expressional Culture." "Brief chat" is a very modest way of describing the exceedingly interesting and intellectual discourse in which Miss Maude explained the physical and moral value of voice culture, which ultimately becomes voice magnetism. The lecturer has had many strikingly successful examples of her methods in this direction. In addition to the "chat," some charming recitations and impressions were given by Miss Maude in costume, and were enthusiastically applauded. Signor Belpassi's pianoforte solos were rendered with great distinction and feeling, particularly in the case of the "Pathétique," which he played admirably. The programme was further enriched by contributions by Miss Lucie Milner, a fascinating comedienne, charming and dainty, with a quaint, delicious humour that is all her own. Delightful as Miss Milner's as a reciter—she gave Kipling's "My Rival" inimitably—it is as a "disease" that we like her best. Mr. Frank Lambert sang some beautiful songs very artistically, and the "comic relief" was excellently supplied by Mr. Thornley Dodge. Miss Maude, who was the recipient of some lovely flowers, is to be heartily congratulated on the success of her enterprise.

On Saturday evening the Staff of the Prince's Theatre, Bristol, and a few friends made a presentation at the close of the pantomime of "Dick Whittington," to Miss Elsie Properjohn, the young lady whose tact and courtesy at the box office have been appreciated for some few years. Miss Properjohn is going to Australia shortly, and will depart with the best wishes of all who know her. The presentation was made by Mr. J. Ellis Miller, the resident manager, and took the form of a canteen of table cutlery and silver, with the inscription, "Presented to Miss Elsie Properjohn by a few friends at the Prince's Theatre, Bristol, March 1, 1913."

Miss Beatrice Collier, the Princess of Morocco in the pantomime, was presented with a beautiful presentation box of chocolates—one of the largest and most beautiful ever made by J. S. Fry and Sons. The box was manufactured in mauve plush and satin, and decorated with gold cord and plaited designs of lover's knots, the whole relieved with massive light mauve silk corner bows. The unique feature of the box, however, was that Miss Collier's portrait, which adorned the cover, was illuminated by twenty-six electric lights.

The reopening of the Carnegie Hall, Workington, which has been much enlarged, took place on Monday. The Mayor and Corporation and the town officials were present, and were met by a packed and enthusiastic house, every seat being occupied. His Worship, at the commencement, paid tribute to those who were connected with the enlargement and to the alterations, which had been so ably effected. The owners of the hall are the Mayor and Corporation, and the lessee is Mr. Stanley Rogers, who was received with rounds of applause. The improvement of the seating in the auditorium was much appreciated, and the enlarging of the gallery has added to the pleasure of local theatregoers, as well as the arrangements behind and underneath the stage to the convenience of the various artistes in the shape of dressing-rooms and other facilities. Electric lights and fresh entrances have been added, and the stairs widened, and the hall now is capable of holding nearly a thousand people.

At the London Bankruptcy Court on Wednesday, before Mr. Registrar Hope, the public examination was appointed to be held of Robert Arthur, described as a theatrical manager and proprietor, residing at 12, East Acton Villas, Acton, and carrying on business at 24, Regent-street, W. On the case being called, Mr. B. Cohen, who appeared on behalf of the debtor, said that having regard to the express wish of the creditors, debtor was now in attendance. Mr. Hough, the Official Receiver, said that debtor had only attended that morning. There were one or two details in connection with debtor's preliminary examination he should like to investigate before proceeding with the examination in public, and in those circumstances he asked the Registrar to again adjourn the case. Mr. Cohen said that debtor was very anxious to dispose of the matter as quickly as possible, and did not want another long adjournment. His client had just come from abroad. The Registrar's fees, from the South of France, I think, Mr. Cohen said that was so. Mr. Edward Bell, who represented a creditor, suggested that after debtor had completed his preliminary examination he should go back to the South of France in order to fortify himself for the strain of the public examination. Eventually the Registrar ordered the examination to be adjourned until April 9.

ANSWERS TO CORRESPONDENTS.

[We do not answer inquiries by post. In all letters the names and addresses of inquirers must be given as a guarantee of good faith. Initials only or pseudonyms will be used in the answers if so desired.]

G. SHAW.—Forty-three last birthday.

Wm. K. SMITH.—"Carnival" was produced at the Alexandra, Toronto, on Nov. 18, 1912.

MANAGER "W. P."—The song about which you inquire was sung by Charles Godfrey in his early career, and was published, we believe, by Howard and Co.

F. W. RENAU.—Douglas's Directory of Amateur Dramatic Clubs, published by Samuel French, 25, Southampton-street, Strand, W.C., at the price of one shilling, will give you the information you require.

J. C. DIBBEN.—Ask the nearest music hall manager, with a request to read; or, better still, send it on to Moss Empires Offices, Cranbourn-mansions, with a polite request for reading. Enclose addressed and stamped envelope.

ALGAR L. THOROLD.—We have made inquiries, and discover that our informant was mistaken. The paper had a very short and inglorious existence, an unlikely happening with so shrewd and clever a business man as your uncle.

RICHARD HENRY LACE.—Each block must be considered separately. As to the photos, no registration is necessary, or possible now. If they were taken on commission, e.g., for payment, the person ordering owns the copyright and has the sole right of reproducing them in any manner he thinks fit. Probably there is no copyright in the middle block unless held to be within the definition of engravings. The Patent and Designs Act, 1907, does not apply.

BIRTHS, MARRIAGES, & DEATHS.

The charge for inserting in "The Era" an announcement of a Birth, a Marriage, or a Death, or an "In Memoriam" notice, not exceeding twenty-four words, is One Shilling and Sixpence.

As a guarantee of good faith, the name and address of the sender must accompany each notice.

BIRTHS.

POTTER.—On Feb. 26, to Mr. and Mrs. Ewart C. Potter, of the Palace Theatre, Maidstone, a daughter.

DEATHS.

BICKFORD.—March 4, after a long illness, Melville G. T. Bickford, late of Michael House, Queensway, Liscard, Cheshire. Deeply mourned by his loving wife, Josie Farrington Bickford.

CARRICK.—On Feb. 27, Alban Street (professionally known as Tom Carrick) passed away at Eastbourne from heart failure. Sorrowfully mourned by his wife Lily, Lyndale House, Highgate Hill.

GREENE.—Feb. 27, at Dresden, of diabetes, Mrs. Gene Greene (Blanche Werner).

JEFFS.—On Feb. 25, in her 65th year (suddenly), at her residence, 33, Winterbrook-road, Herne Hill, S.E., Emma Amelia Jeffs, the dearly beloved mother of Minnie Jeffs. Deeply mourned by her devoted daughters, Kitty, Minnie, and Nina. R.I.P.

ROGERS.—Feb. 21, E. W. Rogers, song writer, aged 49.

STEWART.—Feb. 24, Chas. Dudley Stewart (professionally known as Chas. Dudley), formerly music hall manager, aged 72.

IN MEMORIAM.

BROWN.—In loving memory of Henry Brown, Shakespearean Jester, who died March 4, 1902.

BIRTHDAYS OF THE WEEK.

We wish the following ladies and gentlemen many happy returns of the day:—

R. Leoncavallo—Saturday, March 8.
James Skea—Sunday, March 9.
Basil Gilt—Monday, March 10.
Cora Stuart—Tuesday, March 11.
Colin Hazlewood—Tuesday, March 11.
Harry Gribben—Wednesday, March 12.
Arthur Gallimore—Sunday, March 9.
Alexandra Dagmar, Thursday, March 13.
Florence Smithson, Thursday, March 13.
Annie Saker—Thursday, March 13.
Lillian Thornton, Friday, March 14.

DEATHS OF THE MONTH.

Feb. 1.—Ida Frammore.
2.—William Robert Walkes, aged 59.
3.—Billy Harman.
4.—Herbert Budd, aged 51.
4.—Edmund Tearle, aged 58.
7.—Thomas Webster, aged 80.
8.—Fred Fox, aged 51.
8.—Leslie Lewis.
10.—John Albert Brady.
11.—Charles Henry Sheard, aged 60.
11.—George Barnes Bigwood, aged 84.
15.—John Henry Wilson.
16.—Dr. R. A. Shipman-Prosser, aged 72.
16.—Mrs. Edwin Boyde (Miss Alice Cook).
18.—Frank Calvert.
18.—Mary Learmouth, aged 46.
19.—John Coleman Chute, aged 93.
21.—John Webb.
21.—E. W. Rogers, aged 49.
23.—Joseph S. Stannetz.
24.—Charles Dudley Stewart, aged 72.
24.—Maggie Livesey.
27.—Mrs. Gene Greene.

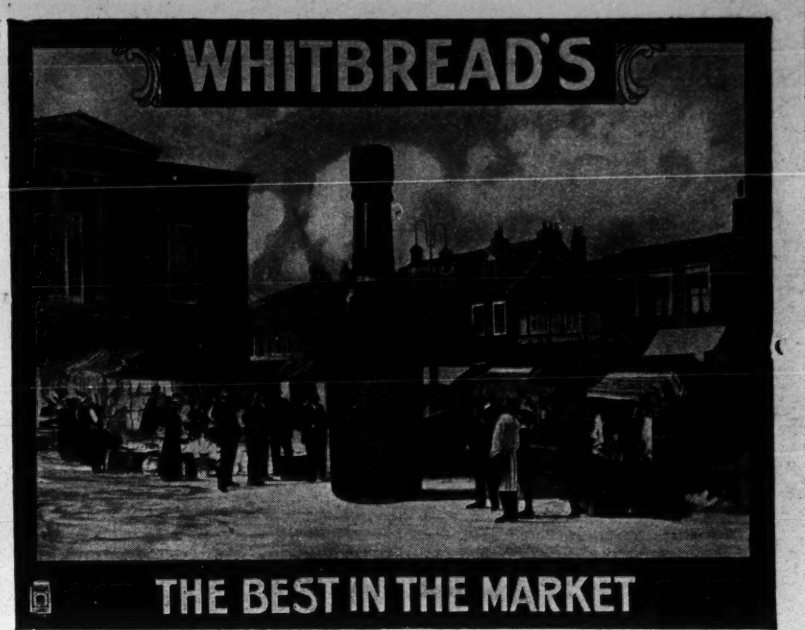
Even beauty and talent are not superior to the ill the flesh is heir to, and for the last fortnight that charming actress, Miss Evelyn D'Alroy, has been suffering from influenza combined with bronchitis, a partnership which is irresistibly annoying. She is now much better, though confined to her bed and secluded from sympathisers. She will have to go to the seaside to recuperate, which will deprive us of the pleasure of seeing her for some little time.

Another sufferer from the recent trying weather is Mrs. Patrick Campbell, who, however, is getting rapidly better at Brighton, where she has retired to recuperate.

Yet another sufferer is Mr. Allan Aynsworth, in consequence of whose illness—that awful influenza—it has been found necessary to postpone the production of "Bought and Paid For," which was announced for Wednesday at the New Theatre, until Wednesday, March 12. Better to put it off than replace Mr. Aynsworth, who is invaluable in a part which suits his style. We trust that none of the other members of the cast, which includes Miss Alexandra Carlisle, Miss Alice Crawford, Mr. Giro Kin, and Mr. Frank Craven, an American actor, who has played in the piece throughout its long run in New York, will succumb to our troublesome and capricious climate.

The report of the directors of Warden, Ltd., the Belfast Theatres Co., presented at the annual meeting on Tuesday, shows that the net profits for the year ending Feb. 1, after meeting all liabilities, amount to £7,097 13s. 3d., to which is to be added the amount carried forward from last year's accounts, bringing the total up to £7,523 14s. 10d. After making sundry deductions there is an available balance of £6,128 18s. 10d., which the directors recommend should be disposed of as follows:—Dividend at the rate of 5 per cent. on preference shares, £1,750; dividend of 5 per cent. on ordinary shares, £2,160; transferred to reserve fund, £1,500; carried forward to next account, £235 18s. 10d.

"I'll swear upon that bottle."
—Tempest, Act ii., Scene ii.



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SUBSCRIPTIONS, 1913.

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aminations: C. W. Pearce, Mus. D., March 10, at
5 p.m. Students' Concert. The Operatic Class
are rehearsing "The Rose of Persia" (Sullivan
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CHIEF OFFICE: HOLBORN BARS, LONDON.

SUMMARY OF THE REPORT PRESENTED AT THE SIXTY-FOURTH ANNUAL MEETING, HELD ON MARCH 6, 1913.

ORDINARY BRANCH.—The number of policies issued during the year was 59,854, assuring the sum of £5,586,153, and producing a new annual premium income of £346,592. The premiums received during the year were £4,826,993, being an increase of £14,725 over the year 1911. In addition, £5,693 was received in premiums under the new Sickness Insurance Tables issued during the year. The claims of the year amounted to £3,626,469. The number of deaths was 8,872. The number of endowment assurances matured was 21,981, the premium income of which was £125,991.

The number of policies in force at the end of the year was 901,838.

INDUSTRIAL BRANCH.—The premiums re-
ceived during the year were £7,792,562, being an increase of £161,154. The claims of the year amounted to £3,070,271, including £324,797 bonus additions. The number of claims and sur-
renders, including 5,282 endowment assurances matured, was 382,734. The number of free poli-
cies granted during the year to those policyholders of five years' standing and upwards, who desired to discontinue their payments, was 155,582, the number in force being 1,809,171. The number of free policies which became claims during the year was 53,296.

The total number of policies in force in this Branch at the end of the year was 19,140,743; their average duration exceeds twelve and a half years.

The assets of the Company, in both branches, as shown in the balance sheet, after deducting the amount written off securities, are £84,571,932, being an increase of £3,332,250 over those of 1911.

In the Ordinary Branch a reversionary bonus at the rate of £1 16s. per cent. on the original sums assured has again been added to all classes of participating policies issued since the year 1876.

In the Industrial Branch a bonus addition will be made to the sums assured on all policies of over five years' duration which become claims either by death or maturity of endowment from the 7th of March, 1913, to the 5th of March, 1914, both dates inclusive, as follows:—

PREMIUMS PAID FOR.	BONUS ADDITION TO SUMS ASSURED.
5 years and less than 10 years.	£ s. d.
10 " " " " " "	£10 " "
15 " " " " " "	£15 " "
20 " " " " " "	£20 " "
25 " " " " " "	£25 " "
30 " " " " " "	£30 " "
40 " " " " " "	£40 " "
50 " " " " " "	£50 " "
60 " " " " " "	£60 " "
and upwards	£60 " "

The rate of bonus declared for last year has thus been maintained, and in the case of policies on which 25 and less than 30 years' premiums have been paid, and those on which premiums for 60 years and upwards have been paid, an increased bonus of £5 per cent. and £10 per cent. respectively will be distributed.

The Company took a leading part in forming Approved Societies under the National Insurance Act, 1911—Six Societies were founded, viz.: for Men, Women, Domestic Servants, Laundresses, Miners, and Agricultural and Rural Workers. These Prudential Approved Societies have received a large accession of members, and as they will be administered in connection with the Prudential Assurance Company, the Directors regard their future growth and welfare with every confidence.

BALANCE SHEET OF THE PRUDENTIAL ASSURANCE CO., LIMITED, BEING THE SUMMARY OF BOTH BRANCHES, ON THE 31st DECEMBER, 1912.

LIABILITIES.	£	s.	d.
Shareholders' capital	1,000,000	0	0
Life assurance fund—			
Ordinary Branch	44,504,184	0	10
Sickness insurance fund	5,214	4	2
Life assurance fund—			
Industrial Branch	37,207,842	16	7
Investments reserve funds	1,500,000	0	0
Claims under life policies in- timated and in course of pay- ment	165,530	18	8
Claims under sickness policies intimated and in course of payment	11	17	11
Annuities due and unpaid	2,633	12	8
Balance of bonus under life policies reserved for distri- bution	186,514	18	5
	£84,571,932	9	3

ASSETS.

	£	s.	d.
Mortgages on property within the United Kingdom	8,332,349	15	10
Mortgages on property out of the United Kingdom	Nil		
Loans on parochial and other public rates	14,339,172	6	4
Loans on Life interests	1,145,538	14	11
Loans on Reversions	80,661	13	0
Loans on Stocks and Shares	337,385	2	0
Loans on Companies' policies within their surrender values	3,241,694	14	4
Loans on Personal security	Nil		
Loans to Educational Institu- tions secured on income, &c.	47,729	7	9
Investments—			
Deposit with the High Court (£24,400 2s. per cent.)	18,300	0	0
Consolidated stock	2,064,117	0	2
British Government securities	152,902	18	7
Bank of England stock	1,697,680	15	0
Municipal and county securi- ties, United Kingdom	5,276,673	9	3
Indian and Colonial Gov- ernment securities	1,239,939	4	0
Colonial provincial securi- ties, Indian and Colonial mu- nicipal securities	3,164,095	6	4
Foreign Government securi- ties	3,919,507	8	0
Foreign provincial securi- ties	485,063	10	4

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SATURDAY, MARCH 8, 1913.

ACTRESSES AND THE FRANCHISE

Just at present it is very difficult to preserve an impartial attitude towards the Women's Franchise movement. We do not propose to discuss the question whether the recent actions of the militant side of the party are politic. What is certain is that, whatever the ultimate effect may be, the present result is that the general public is enraged against the bomb-layers, the letter-inners, and the refreshment house burners. But it is important to realise that behind these outrageous offenders is a resolute and influential body of conscientious believers in female suffrage, and that one of the strongest wings of the party is the Actresses' Franchise League.

Facts are stubborn things, and it is impossible to ignore a body which includes Miss ELLEN TERRY, Miss YVETTE GUILBERT, Miss CLARA BUTT, Miss VICTORIA ADDISON, Miss WINTFRED MAYO, Mrs. FORBES-ROBERTSON, Miss LENA ASHWELL, Mrs. MARIE BREMA, Miss LILLIAN BRAITHWAITE, Mrs. J. B. FAGAN, Miss JULIE OPP FAVERSHAM, Mrs. LANGTRY, Miss LILLIAN MCCARTHY, Miss DECIMA MOORE, Miss EVA MOORE, Mrs. FREDERICK MOULTON, Miss BEATRICE FORBES-ROBERTSON, Miss MADELINE LUCETTE RYLEY, Miss ELIZABETH ROBINS, Miss IRENE VANBRUGH, Miss VIOLET VANBRUGH, Mrs. SARA RALEIGH, Mrs. JANETTE STEER, and seven hundred less famous ladies, and whose weekly meetings are conducted with a business-like order and sobriety which has usually been considered the especial property of the male.

It seems at first surprising that the stage should be a hotbed of suffragism. Reforms and innovations, however, are not demanded by the subordinated class when at the lowest grade of its submission. It is when a certain amount of freedom has been obtained that those who are already half-emancipated ask, like Oliver Twist, for more. The actress has already won for herself an enviable position of independence, accompanied by the concomitant burdens and responsibilities. First of all she is self-supporting. She meets man on equal ground, rivals him, and often defeats him. An actress on tour is wearied by the same railway journeys, annoyed by the same difficulties about "digging," exhausted by the same rehearsals, aggravated, at times, by the same stage-managerial temper as the actor is. She takes an equal interest in the question of payment for rehearsals, and she suffers even more from an unhealthy dressing-room. She belongs to the same excellent Association, and she is relieved in misfortune by the same generous funds. There is no profession, perhaps, where the old-fashioned artificial "chivalry" has been so thoroughly replaced by human kindness and honesty as the theatrical one; and the footing of the actress is the ideal one which our suffragists look forward to as eventually attainable by all women—the footing of comradeship, of equality, and of affectionate sympathy and respect.

The fact that the actress already possesses these advantages does not, however, render her indifferent to the condition of her less fortunate sisters. We once asked an actress-suffragist why, having all the necessary equality and independence, she should agitate for a vote which could scarcely improve her position, and which, from her wandering life, she would probably be unable to take advantage of. The reply was characteristically generous. "Do you think," she said, "that we actresses are so selfish as, just because we have got what we want, to overlook the fact that thousands of our fellow-women are in a much less happy condition? No, we are loyal to our sex, and not to our interests. It is a ques-

tion with us of sentiment, not of mean and narrow self-interest."

This answer expresses, we believe, the feeling of many actresses on the question of the franchise. We confess that we are pleased to see that hitherto no actress-suffragist has been prominently before the public as a damper of property. But it is absurd to ignore the weight that is given to the Female Franchise movement by the support of the actresses whose names we have mentioned above.

The actress of all the women workers has most personal influence on the public. The novelist and the painter create a less immediate and actual impression. The affection which is felt for ELLEN TERRY is much greater than that given to any leading female fiction writer or any woman exhibitor at the Royal Academy. The actress is the most vital, the most impressive of all female forces; and when we find the leaders of the dramatic profession enrolled on the side of Woman's Franchise we may well expect that it will be gained eventually, though by methods less outrageous and irritating than those which have been recently employed. If anything can convince the reflective of the seriousness of the demand for women for the franchise it is the advocacy of the change by women who have themselves nothing to gain by associating themselves with the movement.

The Actresses' Franchise League is not as a body militant, whatever may be the views of some of its members; but it is by no means inactive for all that. At one of the largest theatres in London, which will be lent for the purpose, there will shortly be held a monster meeting, at which many leading actresses and several "society ladies" of distinction will speak. It is absurd to connect Miss ELLEN TERRY and Miss LENA ASHWELL with arson or explosions; and authoresses like Miss ELIZABETH ROBINS and Mrs. MADELINE LUCETTE RYLEY have too much respect for the "written word" to erase it by means of acids or obliterate it with outpourings of chemicals or ink. A great argument in favour of giving the vote to any class is the demand for it by that class; and we hope next week to be able to give our readers facts and figures on the question: Do actresses as a body desire the franchise? Every actress in London and the provinces will receive to-day a prepaid post-card asking her to state if she wants, or does not want, "the vote." The replies which we receive will supply us with the necessary statistics.

MISS ELLEN TERRY ON DANCING.

Miss Ellen Terry has written, and Miss Pamela Smith has illustrated boldly and spiritedly, a charming book on "The Russian Ballet," full of ideas and appreciation. Miss Terry goes straight to the point by asking, "What is dancing?" and incidentally we get some amusing information concerning her preferences.

"I frankly confess," she says, "that I have a dislike to ordinary dancing on the toes. It may be because in my youth it had degenerated into something so stilted, distorted, and unwhimsical that it conflicted with all my ideas of beauty. And when the Russians give some of their older ballets, such as 'Giselle,' which bears the mark of Italian influence—it was, I think, arranged by an Italian maître de ballet—I feel that all the improvements that the Russians have made in this so-called 'classical' dancing cannot uproot my prejudice, although they can, and do, modify it. The Russian ballerinas accomplish the feat of being fluent on their toes. They do not hammer out steps—it is a false notion of rhythm that there is a hammer-stroke on every strong beat—but take a collection of steps, as a singer takes a collection of notes, and exclaim and gracefully phrase them, in the manner of a bird beating the air with its wings, rather than that of a blacksmith hammering on his anvil. Still, I doubt whether the Russians would have conquered Europe had they come to us merely as revivers of classical dancing before it became mechanical and ugly. They owe this revival to a great extent to Tchaikowsky."

Of course, eventually the authoress gets to Nijinsky, of whom she judiciously remarks:—"We must not belittle him by merely admiring him for his miraculously agile leaps and jumps. As I said at the start, dancing is not only sauterie. There was probably no sauterie at all in the dancing of the ancients. I am told that Nijinsky was much affected by the dancing of Isadora Duncan when, some years ago, she appeared in Petersburg, and I can well believe that for there was manifested in her at her best what was probably the supreme object of religious dancing—and all ancient dancing was religious—the training of the body to the point of making it docile to the rhythm of the soul. There are many young men in the Russian ballet who dance excellently with their bodies, even if they cannot leap as high as Nijinsky, but what really separates him from them is the fact that he dances not only with his body, but with his soul. Unfortunately, this expression is often used lightly to mean merely 'with enthusiasm.' But it can be used in a graver sense, and it is in that sense that I use it."

The bulk of the book is occupied with admirable criticisms of the ballets themselves, written with an ardent appreciation and an eloquence of expression which show that if Miss Terry had turned her attention to journalism she would have made an admirable critic.

She says of "Scheherazade":—"The strange thing is that this nightmare, in which sensuality and cruelty are the only emotions evoked, has a paradoxical vein of delicacy running through it." But is not this combination of art and realism just the secret of the success of the Russians at Covent Garden?

That spirited and sociable body, the Playgoers' Club, will give its annual dinner on Sunday evening, April 13, at the Hotel Cecil, with Mr. Gerald du Maurier and Miss Muriel Beaumont as the guests of the evening, and Mr. du Maurier as the responder to the toast of "The Drama."

A concert in aid of the Great Northern Central Hospital is to be given (under the auspices of the Islington Charities Association) at the Marlborough Theatre in April. The artists who have promised to appear include Mr. Seymour Hicks and Miss Ellaline Terriss, Miss Gertrude Miller, Mr. Joseph Coyne, Miss Violet Essex, Mr. Bransby Williams, Miss Gertrude Gittans, Miss Elsie Craven, Mr. Thorpe Bates, and Mr. Gwynne Davies.

THE REAL FORBES-ROBERTSON.

"I have enjoyed peculiarly favourable opportunities of studying Mr. Forbes-Robertson from many standpoints, both in public and private life, during my association with him, but have never been disillusioned," writes Mr. Percy Burton in the "Western Morning News." "He is not a poseur. He says what he means and means what he says. There is no beating about the bush—no hypocrisy about high art. One may not always agree with him, but you must at all events respect the force of his convictions. Forbes-Robertson is both a student and philosopher, but he is also a man of the world, as was Irving. And of Irving and many another old associate, such as Phelps, he speaks with the utmost affection and gratitude."

Forbes-Robertson never forgets that it was Phelps who instructed him in the rudiments and development of his art, nor that Irving showed him much practical encouragement. "Do not deprive me of my little economies," he has more than once said to me, when I have perhaps seemed to force his hand. And yet at others he will not let his right hand know what his left hand doeth."

Forbes-Robertson is at his best as a conversationalist first thing in the morning. During the evening he is too much engrossed with his work or the character he is portraying to take much interest in small talk, though always glad to receive an old friend and grateful to hear a good story, while after the performance he is too tired to think of much except his bed. There is nothing of the dilettante about Forbes-Robertson. He is thorough in all that he does.

"He is always willing and ready to talk about the past, and often have I thought that, unlike most who live in the present and some who live in the future, Forbes-Robertson is happiest in his dreams of days gone by. Give him a book—preferably of biography, such as that of Garibaldi (one of his greatest heroes)—and he will read for hours and talk about it for days afterwards. Yet let him receive a letter from his wife or little girl, and wild horses will not part him from it. And probably his happiest hours were spent last summer with Mrs. Robertson (Gertrude Elliott) and his baby girl in their sister's (Maxine Elliott) beautiful home at Bushey Heath. At least it seemed so to me when I went, for he had eyes and ears for nothing else. Dollars were but dross to him then."

"There is an element of humour and, still more, his appreciation of it, in the composition of the real Forbes-Robertson, for which he has been given little credit, but to hear him at his best the story must have a Scottish accent, and his reminiscences of Swinburne reminded him that in failing to get that famous poet to adapt Francois Coppee's play 'Pour la Couronne,' he had fallen back to another fine poet, John Davidson."

"This recalls a good story which contradicts too the statement that John Davidson had no sense of humour. 'We were rehearsing his beautiful play at the Lyceum,' said Forbes-Robertson, 'and Davidson was leaning against the proscenium, engrossed in it. Presently, a well-known actor, who shall be nameless, came on to the stage, waving his arms like a windmill and sawing the air in his desire to illustrate the text. Davidson edged quietly up to me. 'That, I suppose, will be a verba well-known actor,' he said, sotto voce. 'Yes,' I agreed. 'And I presume he will be in receipt of a verba considerable honorarium,' he continued. I confessed he was right. 'Then why does he wave his arms about in that extraordinary manner?' said Davidson in his broad Scotch accent, adding with a humorous gleam in his eye; 'if he did that in Piccadilly he would be arrested.'"

"Mr. Forbes-Robertson, who was a picturesque figure at the Meredith memorial service in Westminster Abbey some time ago, was in constant touch with the great writer about a score of years ago. Meredith often threatened in jest to write a play, but never kept his promise. Once during the run of Irving's production of 'Henry VIII,' in which Forbes-Robertson acted at the old Lyceum as Buckingham, Meredith met him at the house of a mutual friend, and, observing his appearance after a holiday, hailed him by the rhythmic expression, 'Here comes the embowed Buckingham.' Forbes-Robertson recalls another story of an old friend and late fellow-actor, Arthur Cecil, who, when once holiday-making with Meredith in Switzerland, came back to the hotel where the great writer was at work, full of the glories of the sunshine and the scenery of the mountain peaks he had been climbing. Meredith listened to his eulogies for a while, and then looked up and rolled off extempore the following quatrain:—

"The sun shone high upon the crinkled crag.
He clomb it; it left him scarce a rag.
With knees blacked blue and bleeding nether bare,
He boasted he'd enjoyed the mountain air."

"But Forbes-Robertson's conversation is by no means always of a humorous nature. On the contrary, it is generally of a serious character. He will talk of his early days in a Presbytery near Rouen, with a love of the country and an admiration akin to reverence of the old French priests, while his affection and veneration of his father and mother (the former of whom was his constant companion, both living with him until his own marriage) are too sacred to dwell upon in a sketch such as this."

"Asked as to his happiest Christmas, he confessed it was that of his honeymoon spent in Biarritz, close to the Spanish border, that beautiful country under the shadow of the Pyrenees immortalised by Pierre Loti. Near by stood a great castle which was for sale, and was offered to him for a reasonable figure that included a duchy. But Forbes-Robertson had no need for a title. He was happy enough with Gertrude Elliott, building their own castle in Spain."

"And here we come to the element of romance with which the individuality of the real Forbes-Robertson is tempered, and that poetic character which has always distinguished him in private life and his public career. It is a part of him which can never be separated, and with him reality must always be linked with romance."

"But to his natural gifts and graces American influence added others, and in that influence I would include not only the country but that of her citizens, including his charming wife. Combined they have assuredly made Forbes-Robertson a younger, stronger, and more practically minded man. And to-day Forbes-Robertson is ten years younger than he was five years ago."

A special performance of "Samson et Dalila" will be given during the first week in June, forming part of the Jubilee Festival in honour of the seventy-fifth anniversary of M. Camille Saint-Saëns' entry upon his musical career. The composer will be present on this occasion. The management proposes to give a series of special performances of Wagner's "Parsifal" early in 1914, for which preparations are already in active progress.

Canon Hannay, the author of "General John Regan," the brilliant Irish play now attracting crowded houses to the Apollo Theatre, although born in Ireland, is of Scotch extraction, his grandfather, an officer in the Rifles, settling there. Edinburgh Cathedral contains a monument to one of his ancestors, Dean Hannay, who, the monument states, was the first and last to read the English Prayer-book there. The reading caused a riot among the Presbyterians, and was never repeated in the Cathedral.

THE GORDON CRAIG SCHOOL.

Most people have but a hazy idea of Mr. Gordon Craig, whose announcement of his intention to start a new Dramatic Academy has created so much interest. He has been an actor for seven years. He went on the stage in 1899, and acted in the late Henry Irving's company for about eight years, also playing in the provinces in such parts as Hamlet, Romeo, Mercutio, Petruchio, Macbeth, Richmond, Biondello, Master Ford, Claudio, Gratiano, and Cassio. Giving up acting in 1896, he turned his attention to the study of stage management. Early in the 'nineties he produced Alfred de Musset's "On ne badine pas avec l'amour" at Uxbridge, and then, for several years, continued his study of stage management and drawing. Then followed seven important productions in quick succession, for all of which Mr. Craig designed and supervised the carrying out of every scene and every dress, and acted as stage-manager. (According to Mr. Craig's teaching the rôle of stage-manager should include that of scenic and costume designer and several other accomplishments. He produced "Dido and Eneas" in 1900, "The Masque of Love" and a revival of "Dido and Eneas" in 1901, Handel's opera "Acis and Galatea" and a revival of "The Masque of Love" in 1902, and Laurence Housman's Nativity play "Bethlehem," part of "Sword and Song," Ibsen's "Vikings," and "Much Ado about Nothing" in 1903. "Much Ado about Nothing" was Mr. Craig's last production in England, and he then turned his attention to the Continent. In 1905 he designed and carried out scenes and costumes for a production of "Electra" for Mme. Eleonora Duse; and in 1906 he designed scenes and costumes for Ibsen's "Rosmersholm" for Mme. Duse at the Pergola Theatre, Florence. In 1910 he was invited by the directors of the Moscow Art Theatre to visit Russia. In 1911 and 1912 he paid three more visits to Moscow to supervise the production of "Hamlet," which took place early this year.

His Principles and Practices. Reports having reached us of the new departure in dramatic education shortly to be made by Mr. Gordon Craig, our representative interviewed him at the offices of the Theatre Society in John-street, Adelphi, where he found Mr. Craig surrounded by letters and sketches, and assisted by a little army of secretaries, male and female.

Our representative asked for enlightenment. "I have carefully read your essays," he said to Mr. Craig, "and have tried, not very successfully, to comprehend what is the basis or principle of your system of scenic art. I suppose it is essentially that the scenery in a play shall be subordinate to the acting?"

"Exactly." "I believe that this has been attempted in the past by generalising the scenery, and painting it, instead of, as at present, realising it, and building it up as much as possible. But when I look at one of your sketches for a scene, I perceive that the forms and shapes of a pictorial design are replaced by slabs and oblongs of tint or colour, and by designs having little or no resemblance to architecture or landscape."

"There is something in what you say. The opposition which I have had to encounter may have led me further than I at first intended to go."

"Take, for instance, your design for a scene in 'Julius Caesar.' I say nothing about its effectiveness or beauty. I merely observe that it contains no suggestion of Roman architecture." "That is true; and this indefiniteness of character is part of my aim. It is a reaction against the building-up system which originated in Italy, under the influence of architects like Peruzzi and others. They planned their scenery as an architectural effect without reference or regard to the actors and what they had to do. I resent this. I consider that the excessive introduction of 'outsiders' into dramatic art belittles the actor and the dramatist and 'brings down' the stage."

The Moscow Production. Pardon my density, but would you mind informing me exactly how it works out—say in your production of 'Hamlet' at the Arts Theatre, Moscow? How was the piece actually mounted? What did the scenery look like?"

"The whole effect was gained by the use of screens illuminated by different coloured lights." "How did you represent, say, the battlements at Elsinore?"

"There may be so many different conceptions of 'battlements.'"

"Granted. But most of us conceive them as a terrace of brick or stone at the top of a mediæval castle."

"We did not attempt to give any architectural reproduction of a 'battlement.'"

"And in the case of interiors, would a palace interior be the same as a cottage interior, for instance? How did you distinguish?"

"With the aid of the coloured lights which I have mentioned. The palace interior was flooded with golden light, to give the suggestion of grandeur."

"Can you give me some idea of the vital principle of your reforms?"

"I object chiefly to the intrusion of the artist and the archaeologist into the kingdom of the actor and the dramatist. I object to the importance which is being given to them, and consider it undesirable and unnecessary. I want to simplify scenery, and restore dramatic writing and acting to their proper pre-eminence."

"What is the relation between your system and that of Mr. Granville Barker at the Savoy?"

"I cannot see my way to drawing any comparison. I am essentially a producer. I do not place the dressing in the hands of one person, the scenic designing in the hands of another, &c., &c. I invent and execute everything myself."

"Was that your road at Moscow?"

"Essentially. First of all, the superintendents of the different departments asked me to write them an essay on the meaning of 'Hamlet,' and supplementary essays on the mounting and dressing of the piece. They took their instructions from me; and, acting on them, went and worried the different departments accordingly. In the Russian theatres there is a great deal more worrying of actors, scene painters, and costumiers than there is in England. I suppose the national temperament requires it."

The Craig School. And about this new dramatic academy of yours? What are its salient points?"

"First of all it will be the only dramatic school in which the active head will be a stage-director with enthusiasm, devoting his whole time to the work of teaching. I have taken two theatres in Florence—no, not loaned, absolutely leased them, for practice purposes. Pupils will come to us from England as young men go to Oxford and girls to Girton to learn and study free from the distraction of London, relatives, and home. The very atmosphere of Florence is dramatic. A bargain over a water-melon is a scene of comedy; and, in the night, one may be awakened by the pistol-shot of a suicide, and looking from one's window, see a crowd hurrying excitedly to the place of the 'tragedy.' I shall encourage character study and the study of emotion from nature. I believe in developing the brain of the learner, in making him or her conceive a scene or a character, not merely in teaching him to walk the stage and speak his lines properly; though these accomplishments will not be neglected in my school, you may be sure. One of the features will be the encouragement we shall give to the craft of making-up beautifully. In Russia, the science of 'making-up

pretty' is as carefully studied as that of 'making-up ugly'—and old—old—with us. There is many a plain but gifted girl who is kept off the stage because of her appearance; when, if she only understood how to correct her defects, she might do well on the boards. We shall teach the art of disguising defects in face and feature. Of course, gymnastics and dancing will form part of our curriculum, but only as accessories."

WHAT A DRAMATIST THINKS.

"I never invent anything," said Mr. Maugham, speaking of his plays to Mr. H. E. Stearns, an American interviewer, the other day.

"Life can be seen from any angle. If you observe carefully what happens at a funeral, you will be struck by the fact that any untoward event, any little accident, will set the mourners laughing hysterically. The absurdity of the thing stands out with startling vividness—they have forgotten for the time being how this distressing affair of burying someone can be seen from the comic angle. The accident recalls it. So it goes through life—any situation can be seen from the comic angle. When I first wrote plays, I wrote serious, often gloomy pieces. But I was using time and again the same people and the same situations that I use to-day in my light comedies. The difference arose through a difference in viewpoint. I saw then from the tragic angle what I see to-day from the comic."

"But surely seeing life or situations in life steadily from one angle is not all there is to writing a play?"

"A play consists of three parts," Mr. Maugham replied epigrammatically, "the play as the author writes it, the actors, and the audience. And I mean by that, a playwright must remember he is writing for everybody; he must put in something broadly amusing enough to please the judicious, something to stir the sentimental, the cynic, something to flatter the audience. He must, after he has allowed for the audience, see to it that the actors interpret the play intelligently."

"One hardly realises," continued Mr. Maugham, "how easy it is to write an artistic play, and, if one is keen and shrewd, how easy it is to write a successful play. What makes the real difficulty is to combine the two—to write at the same time both a popular and an artistic play. If I were writing just for an audience of philosophers, I would have no trouble at all."

The interviewer ventured to observe that perhaps "comic relief" arose as one of the many attempts of playwrights to succeed in pleasing everybody. Mr. Maugham agreed.

"One thing I admire in your American melodramas," he said, "is the way the comic relief is interwoven with the main story, so that it is an integral part of the play. The majority of the English melodramas I see in London are built on this order; a thick slab of exciting dramatic situation, then a thick slab of comic relief, then another slab of undiluted drama, and so on."

This remark about comic relief suggested further praise of America to Mr. Maugham. He said that had he known about America a few years ago what he knows to-day, he would have settled here permanently. He believed there were fine opportunities for the young playwright in America.

Recalling Mr. Maugham's interest in philosophy, the interviewer tried to connect it up with some theory of character depiction on the stage.

"To the thoughtful observer," Mr. Maugham had remarked, "praise and blame, except as practical expedients of discourse, are ridiculous. No man is really 'strong'—it is an illusion of perspective or human viewpoint."

"How is it possible, then," it was asked, "to give the whole picture of a character on the stage, where sharp contrasts must appear?"

"It is not possible," said Mr. Maugham briefly. "I rather suspect that if you showed a man as he really was, he would strike an audience as decidedly weak. Probably, too, he would be uninteresting. No—you can only show aspects of character in a play certain sides. It would not be safe to give the whole story of a character. Nor would it make a good play."

"PRIDE OF REGIMENT" AT THE COMEDY.

The honours of revival are seldom conferred upon a "curtain-raiser," but if any one act deserves that distinction it is certainly Mr. P. D. Bone's play, "Pride of Regiment," the dramatic qualities of which were immediately recognised on its production at the Haymarket just five years ago. The playlet has frequently been reproduced at other theatres, and has enjoyed a long run in the music halls. Its appeal at the Comedy Theatre, where it was put on in front of "Lady Noggins" on Monday, was equally powerful, and the story of the retired soldier who cherishes the traditions of the British Army but sees his son return disgraced from the ranks, proved as engrossing as ever. The military marinist is now played by Mr. Jackson Wilcox, who completely realises the proud spirit of the father, and gives excellent expression to his passionate utterances. Mr. Ashton Pearce imbues the son who is turned from his father's door with pathetic effect, and Miss Hostie Ashford gives an artistic impersonation of the mother who threatens to leave home unless her boy is restored to the domestic hearth.

SHEFFIELD REPERTORY SEASON.

There was a large audience at the Temperance Hall on Monday, when Stevenson and Henley's fine play, "Admiral Guinea," was acted in a perfect manner under the direction of Mr. Orlando Barnett, with the able assistance of Mr. Alec Crichton. The piece has its strong dramatic situations and appeals to the ordinary theatre-goer, and, at the same time, the fine literary touch of Robert Louis Stevenson is apparent when such enthusiasts as the artists of the Repertory Company know that the "kind friends in front" are in the mood to appreciate sound artistic work. Mr. Orlando Barnett repeated his powerful representation of the crafty David Pew, and at the finish he received a perfect ovation. The part of Admiral Guinea had a fine representative in Mr. Alfred Harding. Mr. William Stack made a frank and manly young lover as Kit French. Miss Florence Hunter's Mrs. Drake was a delightful bit of natural portraiture, and Miss Dora Dent was a graceful and unaffected Arabella. All the artists were enthusiastically recalled at the end of the play. "Admiral Guinea" was repeated on Tuesday and Wednesday, and for Thursday and Friday "The Importance of Being Earnest" was announced.

Drury Lane Lodge, of which Bro. Blake Adams is Worshipful Master, is arranging a special dinner, to suit the convenience of its members and friends in the theatrical profession, for Sunday evening, March 16, at the Savoy Hotel. The W.M. announces with much pleasure that Sir Herbert Tree and Sir George Alexander have promised to be present. There will be no Lodge work, and Masonic clothing will not be worn. The theatrical members in the Lodge are prominent just now with Bro. Blake Adams as W.M.; Bro. B. Smith, S.W.; Bro. J. H. Ryley, J.W.; George Highland, I.G.; Bro. J. Harker, A.I. and Bro. J. A. Myer, one of the Steward James Fernandez heads the list of joint here; Bro. Harry Nicholls was the first the last being Bro. Fred Leslie.

PHILANTHROPY AND PHIL-HARMONICS.

In all ages we have had men whom the world called philanthropists because of the generous acts performed by them during their lifetime or of the public benefactions which survived on their demise. The Carnegie Library Scheme, the Peabody Trust, the Sir Richard Wallace collection of paintings, the Tate Gallery, the Rowton Scheme, the Iveagh Housing Schemes in London and Dublin, and others are examples of the monetary side of philanthropy; but there is a beneficial side to it also, and perhaps this is of more importance even than the financial aspect of the matter. Who will say that some of our great inventors and discoverers—the Stephensons, the Arkwrights, the Edisons—are not as great philanthropists as those who scatter broadly the money which they or their forebears have amassed? And will anyone attempt to gainsay the fact that Lister, the great discoverer of antiseptic surgery, was not a greater philanthropist and benefactor of the human race than men whose hundreds of thousands of pounds have been lavished on the prosecution of a fad, or the realisation of a hobby, which sounded big in the public ear and was placarded to the world in newspaper scare headlines?

But there are Listers in other spheres than the medical. The man who has been the means of ministering to the wholesome amusement of mankind—in fact, who has created a public appetite for theatre-going, because of the extreme attractiveness of the fare he provided, is the Lister of the amusement world, and that man is Mr. Bert Feldman. Lister's discovery prevented pain and torture, and, in many cases, saved life. Feldman has created a new world of delight for thousands whose drab lives were never enlivened by a single ray of brightness, who found nothing congenial in a theatre if they chanced to pay it a visit until the era of synopsed melody was ushered in by Mr. Feldman. And what a wondrous change the rag-time innovation has wrought in theatreland. The wand of Feldman has been truly a magical one, for everything in the matter of rag-time that he touched was transmuted to gold, not alone for his firm, but for theatre-owners and artists who had all come under the benign sway of the rag-time king.

The Arthur-street firm has gone on from triumph to triumph during the past year, and, at the moment, one of their greatest successes has to be recorded, namely, the phenomenal hit which in one short week the new Feldman song, "When I lost you," has proved. Even in this age of surprises and great attainments for a ballad to make a sensational reputation in one night, simultaneously in various parts of the three kingdoms, its little short of miraculous, and yet this unprecedented result has been the portion of the presentation of Mr. Irving Berlin's latest masterpiece in song "When I lost you" to the British public. But, as we have said, this is only the culmination of a long series of triumphs for the Arthur-street publishing house. What Messrs. Feldman have accomplished for rag-time, the head of the great publishing firm (Mr. Bert Feldman) declares his firm are going to repeat this year with another type of song entirely, and he points to the tremendous success of "When I lost you" in proof of his assertion. This is a treasure ballad that is destined to grip these shores as no song has done in the last decade. In a conversation with Mr. Bert Feldman on the subject the king of the musical world declared himself as follows:—"This is the greatest song of all the great triumphs I have ever had, and I am going to make a fortune not only for myself out of this wonderful song, but I am going to make the reputation of two hundred performers with it. At the present moment no fewer than ten artists have produced it with colossal success, and this within a few days. Ere many weeks pass over a hundred artists will be singing 'When I lost you,' and it is destined to be not only the greatest hit ever recorded, but the most electrical one in the annals of the publishing world."

This is a bold assertion, but no one has the courage to doubt this publishing giant, and time will again prove his faculty in supplying the public want. We cannot too strongly recommend our readers to follow Mr. Bert Feldman, and lose no time in obtaining permission to sing what is destined to be an epoch-making song.

To quote a few opinions of singers of the latest ballad, "When I lost you," will prove interesting—

Miss Ella Shields says:—"It is a song that not only appeals to me as an artist, but holds the audience and seems to electrify them. Of all the ballads I have sung (which include the greatest American and English ones ever written), 'When I lost you' has made the greatest and most instantaneous success."

Miss Lil Hawthorne writes:—"I am crazy over 'When I lost you.' The whole audience sang it and redemanded it time and again. I have never experienced in all my career such a whirlwind success."

Mr. Bert Errol writes:—"When I lost you' is a wonder song, and I am making the hit of my life with it."

Miss Barbara Babington says:—"When I lost you' is the most wonderful hit imaginable, and I am grateful and delighted to think that I am one of the first to produce it; moreover, it has got me the entire Syndicate tour."

Miss Molly McCarthy says:—"I just love 'When I lost you,' and I feel when I sing it that I have got my entire audience in tears, and the applause that I receive after each chorus would do your heart good to hear."

Miss Nancy Benyon says:—"I held my entire audience spellbound, and after I had concluded 'When I lost you' I thought the roof of the theatre would have collapsed."

Messrs. Talbot & Pearce write:—"When I lost you' is all you said it would be, and we are delighted we took your advice, and are proud to think that we are privileged in being one of its original singers."

Miss Violet Romaine writes:—"When I lost you' is a riot, and I am longing for you to hear me sing it."

Mr. Fred Barnes says:—"When I lost you' song-scene will make me."

This is the initial center of the song that is to carry Feldman's colours to victory in the classic events of the coming musical season. We have summarised above the verdict in the preliminary heats, and no one can doubt of the ultimate victory of such a "stayer" as "When I lost you."

Miss Daisy James finished her record pantomime and music hall engagements in London last Saturday, and is this week repeating her triumphs at Newcastle-on-Tyne. This artist's tremendous strides in her profession are most remarkable, and her success this week is a crowning glory to her versatility. It is only a few weeks ago that Mr. Bert Feldman induced Miss Daisy James to alter her act; her success has been magical, and now she is a Feldman exclusive song-featurer. Her triumph this week at Newcastle-on-Tyne with "I want to be in Dixie" and Feldman's new coming craze "On the Mississippi" is historical.

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FELDMAN'S GRAND PANTOMIME SELECTION
Introducing all the Season's Sensations, ready for Full Orchestra.

Miss Maude Mortimer concluded her pantomime engagement at the Britannia Theatre with flying colours. All her songs were from the Feldman repository, and her unequivocal success is well known throughout the metropolis. This week Miss Mortimer is scoring an unprecedented success at the Bradford Empire, where her presentation of her pantomime triumphs are creating a furore. "I want to be in Dixie," "It's a long, long way to Tipperary," and Feldman's latest find, "On the Mississippi" are stopping the performance nightly.

One of the daintiest and most artistic performers this country has claimed for many a day is the big little girl, Miss Irene Dillon, who is visiting the Grand Theatre, Birmingham, this week, fresh from her pantomime success at the Prince of Wales' Theatre in that city. Her welcome and success are prodigious. Like all her sister artistes Miss Irene Dillon relies on the Feldman catalogue for her material, and she has to repeat her pantomime successes, "That mysterious rag" and "I want to be in Dixie" before her enthusiastic admirers will allow her to leave the stage. Miss Dillon is also introducing the latest Feldman sensation, "On the Mississippi" with colossal success.

The great firm of Feldman has had a fine compliment paid it—and the worth of that champion song, "Alexander's rag-time band" has been also once more attested—by the fact that such an important weekly as "Reynolds's Newspaper" occupied last week nearly two pages of its valuable space in the publication of the music of this all-British craze. No doubt in future numbers of this widely-read journal we will find other choice selections from the Arthur-street house.

The American Rag-time Octette are this week heading affairs at the Stratford Empire. Their artistic act continues to be as popular as ever. They are making a special feature of Messrs. Feldman's publications, among which may be mentioned "The ghost of the violin," "The rag-time jockey," and "Everybody's doing it." A recent addition with which the Octette have made a great hit is "When the midnight choo choo leaves for Alabam," while they have in active rehearsal Messrs. Feldman's latest chef d'œuvre, "On the Mississippi," the contagious melody of which promises to capture the entire country in a very short time.

A highly successful time is being experienced by that clever comedian, Mr. Harry Marlow at the Euston this week. His latest creation, "The Insurance Act," is going extremely well, while an old favourite, "I belong to a birthday club" is greatly appreciated. Both the above numbers are published by Messrs. Feldman and Co. Next week, at the Palace, Tottenham, Mr. Harry Marlow will confirm his successful career with the two above-named popular numbers.

"THE BURGLAR AND THE GIRL."

Sketch, by Matthew Boulton, Produced for the First Time in London at the Bedford Music Hall on Monday, March 3.
The Burglar Mr. George Marriott, Jun.
The Girl Miss Ruth Dockwray
A startling surprise awaits the audience in the above-named sketch, which was introduced to London at the Bedford Music Hall on Monday. The little piece is well-constructed, the interest being kept alive by a series of thrilling situations which are not devoid either of humorous or sentimental moments. The scene of the sketch, which was produced as recently as last week at the Pavilion, Weymouth, is a country house at two in the morning. A burglar enters and starts on his nefarious work, but is disturbed by the entry of an attractive young lady, who points a revolver at his head. Keeping him covered with the weapon, she delivers a little homily on the evils of the burgling industry, until he promises to reform, and his captor agrees to let him go. He begs to be allowed to shake her by the hand, and in doing so obtains possession of the pistol, which he presses to her head. The girl indulges in tears, until, suddenly pointing to the window, she cries "Police!" and when the burglar turns to look the girl throws one arm round his neck and with the other holds a chloroformed handkerchief to his nostrils, and he falls unconscious. She coolly proceeds to help herself to all the valuables she can lay hands on, and, putting on a cloak, leaves by the window, thus showing herself to be, not the daughter of the house, as everyone supposed, but a member herself of the burgling fraternity.
The two artists concerned acted their parts realistically. Mr. George Marriott, Jun., thoroughly grasped his responsibilities as the burglar, and gave a characteristic performance. Miss Ruth Dockwray also entered into the spirit of the part of the lady burglar, and acted with a mixture of charm and dramatic skill that was very agreeable. The sketch excited the keenest interest among the audience and was heartily applauded.

BILLIARDS EXTRAORDINARY

AN AMAZING EXHIBITION.
The general public, as well as experts at the game, will marvel at the skill of Mr. F. C. Tallman, America's champion pocket billiard player, who is making an acceptable contribution to the current programme at the Oxford. The exhibition is given on a full-sized billiard table, in front of a large mirror, so that the play is visible to the audience in all parts of the house. Mr. Tallman is able to send a ball into the pocket from any position on the table, and shows his ability so to do by "potting" a score in succession. That, however, seems mere child's play to Mr. Tallman, who later accomplishes the same trick one-handed, a feat that will appeal to devotees of the green cloth who know what a handicap it is to be deprived of the "bridge." The player also brings off a winning hazard by means of cannon and cash strokes, and by way of a variant makes a succession of cash cannons with small white pellets. The occasional misses made by the player only serve to emphasise the brilliancy of his work, which provides a unique and agreeable turn, fit to grace the programme of any hall.

M.H.A. RAILWAY ASSOCIATION.

A COMPLAINT.
TO THE EDITOR OF THE ERA.
Sir,—I should esteem it a favour if you will publish this letter, as I feel sure there are many others like myself who would like to see an alteration in the rules of the M.H.A.R.A.
To get concessions there must be five or more members travelling to the same town.
To my own knowledge there are hundreds of brother and sister artistes who are, week after week, unable to find the other members to make up the number and get the concession.
Surely it is time that the Association did something to help those who are working the smaller halls, where they only have, say, one or two turns per week. Those on the big tours have very little difficulty in forming the party of five. But we cannot all be on the big tours. The Travelling Association allow their members to travel singly. Why not the same with artistes? The music world has grown considerably, and it is quite true that there was some alteration to meet the—
Yours faithfully, G. ALEXANDER.
Pavilion, Kirkcaldy, N.B. March 6

GRAND GUIGNOL TWICE NIGHTLY.

EXPERIMENT AT BALING HIPPODROME.

Mr. Charles Gulliver has great faith in the drama that has thrilled Parisians at the Grand Guignol, in La Ville Lumière, a little house that will add a very interesting chapter to French theatrical history. Evidence of this faith was to be found in the production at the Palladium of several adaptations by Mr. José G. Levy of pieces that do not run in the ordinary groove—flesh creepers that might be conjured up in the brain of an absinthe drinker, morbid little tragedies that seem scarcely the proper medium for our blunt Anglo-Saxon. Yet they certainly fascinated the West End public when Mr. Arthur Bouchier presented them on the big stage of the Palladium, and justified both the faith of the adapter, Mr. José Levy, and the producer, Mr. Gulliver. So satisfied was Mr. Gulliver with their success that for the first time in theatrical history we are getting a grand Guignol repertoire twice nightly. The experiment, an interesting and remarkable one, is being tried at the Baling Hippodrome, the whole of the bill being taken up with six one-act pieces, which are presented by Mr. José G. Levy's company, the young author named having a share in the adaptation of five of them. There are three little tragedies and three farcettes of unrestrained gaiety.

Of the more serious pieces, "The Medium," "Seven Blind Men," and "Striking Home," we have already written at length on their production last year at the Palladium. At that house we became very much interested in the acting of Mlle. La Rubia as Elise, the sculptor's model in "The Medium," and therefore welcomed the opportunity offered at Baling, not only of revivifying our impressions of a deeply earnest and intense performance, but of noting her wonderful versatility in other roles. Her Mrs. Mason in "Striking Home" reveals unexpected emotional qualities, though a closer study of dialect is necessary. Miss Lucy Sibley, an experienced actress, makes a highly favourable impression as Mrs. Finch; Mr. Roland Perthwee, as the red-hot trade unionist, is quite admirable, and Mr. Lancelot Lowder's doctor is a sound performance. Both these actors, too, do much to accentuate the elemental force of the tragedy of the "Seven Blind Men," in which they have able coadjutors in Messrs. C. A. Wenlock Brown, Charles A. White, T. Alan Stevenson, Frederick James, Philip Durham, W. Abingdon, and Hampton Gordon.

To find three hilarious farces sandwiched between such stern and uncompromising drama in one programme is a novel but a decidedly pleasant experience. The programme makes a delightful commencement with a farce by José G. Levy and Lionel Goldman, entitled

"SNORE-AND YOU SLEEP ALONE."

Sylvia Arlington La Rubia
Connie Brook Miss Mary Ross Shore
Capt. Travers Mr. Philip Durham
Wilkins Mr. Charles A. White

The habit of snoring on the part of her first husband makes the widowed Sylvia Arlington very wary in her choice of No. 2. Therefore when Captain Travers asks her the momentous question twice she refuses him. Undismayed, he calls upon her a third time, when she draws his wine, and he slumbers. The butler also drinks the doctored liquor, and his snortings while asleep under the sofa are attributed to the captain, who is, however, able to clear himself of the unfounded charge. The butler, who gets a month's notice, revenges himself by mixing some of the sleeping potion with the wine in another bottle, with the result that the widow and her lady friend get drugged, and sleep somewhat loudly. Mlle. La Rubia makes a fascinating Mrs. Arlington; Miss Mary Ross Shore has style as Connie Brook; Mr. Philip Durham is an effective lover, and the comic possibilities of the butler are sounded by Mr. Charles A. White.

In the second humorous piece—a burlesque—Mr. José G. Levy has had the aid of Mr. Percy Barrow. It is entitled—

"CUPID UNLIMITED."

Chas. Mornabelle Mr. Sidney T. Pease
Kidling Mr. C. A. Wenlock Brown
Sam Mr. Philip Durham
Betty Chance Miss Lucy Sibley
Mrs. Willoughby de Grubb

The title is that given to a matrimonial agency by Kidling, formerly a Jew money-lender, who runs it. An impetuous man about town, Charles Mornabelle, who has set his affections upon a certain Dorothy, desires to borrow £500 from Kidling, who agrees to lend the amount if Charles will only impersonate a naval man, an army officer, and an actor, the three husbands promised by Kidling to his clients. The fun arises principally from Mr. Sidney T. Pease's amusing extravagance as the officers of the sister services, and as the actor. Mr. C. A. Wenlock Brown adds to the humour by his impersonation of the Jew, but might easily improve his make-up. Miss Lucy Sibley and Miss Mary Ross Shore are effectively "antique" as the two clients, and La Rubia completes the cast as Dorothy.

The comedietta that provides the final attraction makes a very frank appeal to the sense of humour. It is adapted from the French of De Mille by Percy Barrow, who has chosen for his work the title—

"FRENCH LEAVE."

Horatio Ponting Mr. C. A. Wenlock Brown
Mrs. Ponting Miss Lucy Sibley
Robert Ponting Mr. W. Abingdon
Minks Mr. Hampton Gordon
Fanchette La Rubia

Mr. and Mrs. Horatio Ponting, who represent a phase of suburban snobbery, are anxious to engage a French maid simply because their neighbours the Joneses brag about their Swiss bonne. The dainty Fanchette arrives with unexceptionable references at the Ponting ménage, and casts "goo-goo eyes" at both father and son. The mixx pretends that she speaks only French, but when the household has gone to bed she talks very plain guttersnipe English to a burglar whom she lets into the house. Father and son are disturbed, and meeting each other, candle in hand, immediately assume the rôle of sleep-walkers. Fanchette, to cover her delinquencies, does the same, and gets clear away. Mlle. La Rubia's Fanchette is as sassy and engaging as one could wish, and the change from the demure French maid to the burglar's decoy is particularly convincing. Miss Lucy Sibley again does well as Mrs. Ponting, and Mr. W. Abingdon shows hereditary ability as young Ponting. Mr. C. A. Wenlock Brown keeps the house amused as Ponting, and Mr. Hampton Gordon completes the cast as the burglar. Mr. Sidney T. Pease is the producer of the lighter pieces in this remarkable bill.

Mlle. Lydia Kyasht, it will be remembered, was the first of the Russian dancers to visit London and delight English audiences. From the age of eight, until she was seventeen, Mlle. Kyasht studied the terpsichorean art at the Imperial Ballet School, St. Petersburg, and "The Reapers' Dream," the idyllic ballet in which she is now appearing at the Empire, is the work of her own artistic genius, and a delightful piece of work it is. The scene, an autumn cornfield, is exquisitely painted by Mr. Joseph Harker, and the details of the stage setting are so perfect that the ears of ripe brown wheat used to represent quite a small fortune. Each ear was made separately of wrapped silk and fastened to thin bamboo, used for the stalks. Fireproofed linen has been made use of for the latter, and the effect produced is wonderful. Agriculturists would wish they could realise the making of these realistic sheaves.

THE TIVOLI.

America is strongly represented in Mr. Joe Wilson's current bill, and the appearance of a trio of minstrels would make it appear that Mr. Eustace Gray's and Mr. Charles Gulliver's revival of burnt-cork minstrelsy has set the vogue once again for a very popular form of entertainment. It is certainly presented in its best aspects at the Tivoli by Messrs. Cockley, Hanvey, and Dunlevy, who call their American sketch "Town Hall Minstrel." The trio make their way laughingly through the stalls and hold the house by jest, song, and dance. Two of them are fine dancers, the centre man exceptionally so. The good-humoured unctuous style of the third man, with the jolly fat face, adds the success of the gags, new and old, and the breezy rendering of "Way down in Georgia," and the final number into which the trio put an immense amount of brio, win the suffrages of an enthusiastic house.

Later in the bill come Harry Williams and Nat D. Ayer, authors of those popular numbers, "Oh, you beautiful doll," "In the shade of the old apple tree," and other compositions that have been sold by tens of thousands. One of the pair, who owns a pleasant but not powerful voice, sings a song of effective humour, "You wouldn't know the old place now," and also gives numbers in rag-time. The pianist plays a solo and also accompanies himself in a song which does not get over the footlights. It is only a question of accent and delivery, and it did not affect the success of the duo.

More syncopated melody with the arrival of the "Ragged Rag-time Gipsy Girls," a septet of dancing fiddlers, who play that ancient plantation melody "Poor old Joe," "The old folks at home," "Yankee doodle," and the National American Air, with delightful freedom and spirit, and dance in American fashion to their own playing. They received an ovation on Monday, and to their chief—a handsome brunette—was handed a beautiful basket of flowers.

Another fair visitor from the States is Miss Jeanette Dupré, a jolly-looking American, with a fine figure and beautifully groomed, who confesses frankly that she cannot sing, and then tells some refreshingly funny stories. Miss Dupré is not making her first appearance in London, and her return is welcome.

In the English division, Mr. Fred Farren and Miss Ida Crisp take pride of place with a trio of numbers that have been very popular in Leicester-square, and are not likely to be less so in the Strand. "The Rag-time Goblin Man" reveals Mr. Farren as a vocalist as well as a mime. He looks prettier in his imitation of Mr. Harry Pileer in "The Gaby Glide." Miss Crisp giving a capital burlesque of Gaby Deslys, without the disrobing. The final number is a tango dance—a weird eccentric thing, whose only merit is that it is a piece of frank ugliness, and bizarre to the last degree. The Gretchen Quartet of ladies present a refined musical entertainment, in which a piano, violin, and cello, all capitally played, accompanying a lady soloist in such selections as Godard's "Berceuse de Jocelyn." For Lancashire humour commend us to Morny Cash; Ross and Lewis have a comedy act of much drollery; Miss Gladys Huxley rejoices in tuncful choruses; and Bay Pam is an engaging drummer and dancer.

The sketch of the programme, from the pen of J. Harold Terry, is entitled,

"THE KNIGHT OF THE GARTER."

Millicent Barton Miss Gillian Dene
Septimus Barton Mr. John Devereil
James Carey Mr. Clarence Bigge

Mr. J. Harold Terry has written a sketch in "The Knight of the Garter" that has humorous possibilities, but has not made the most of his opportunities for situations. Millicent and Septimus Barton have not reached beyond the turtle-dove stage of matrimony. Millicent therefore receives a rude shock when Septimus comes home very late, and she discovers in his pocket a lady's garter of rosy hue. In order to get over this awkward incident he is advised by his friend, Jim Carey, to make a pretence of loss of memory. Septimus sits in a chair and answers incoherently. But Millicent has her own little joke, and gives Septimus a Roland for his Oliver. Making violent love to Jim, she rouses Septimus to utter loud imprecations on the treachery of his false friend, whom he orders from the house. Jim, however, returns with a lady's stocking in his hand, and asks Septimus if it is the pocket-handkerchief he has lost. Miss Gillian Dene plays in spirited fashion the part of Millicent Barton, Mr. John Devereil makes an amusing Septimus Barton, and Mr. Clarence Bigge does all that is necessary for the part of James Carey.

The bill winds up with Fred Karno's sketch "Mumming Birds," as popular as ever, and the quick-fire extempore raconteur Mike Whallen is a real broof of a boy.

"THE SCRUB LADY" AT THE COLISEUM.

Mr. Sewell Collins, the author of "Just Like a Woman," which was recently commanded at Sandringham, has devised a new kind of music-hall playlet. It is called "The Scrub Lady," and was produced for the first time in London at the Coliseum on Monday. It is a play within a play, and it has to do with the rehearsal which is being conducted on a practically bare stage for the special benefit of a manager who has been asked to book it. Two of the characters, the author and the manager, occupy seats in the stalls. They impatiently await the arrival of the star who is to play the "Scrub Lady" in a sketch. The charwoman of the theatre joins them in conversation, and passes remarks on the principal lady's want of punctuality, and finally offers to read the part herself. No make-up being required, she is able to start at once, and proves so satisfactory that the manager secures her for the part straight away. Then comes the surprise. "The Scrub Lady" is the actress herself, who has disguised herself as the theatre charwoman, and does not disclose the fact until she herself has been condemned by the manager as incapable of playing the part.

In the rôle of the Scrub Lady we see Miss Margaret Moffat, who hitherto has been associated with parts connected with the higher grade of society. Her latest character is therefore an experiment as far as London is concerned, and the fact that she comes through with flying colours proves her versatility. She has returned from America, where she appeared in Rutherford Mayne's play, "The Drone."

Record business is being done at the Newport Empire this week, packed audiences being the order at both performances. It is generally conceded that Mr. J. H. Milburn, the manager, has surpassed himself lately in securing good all-round "star" programmes; this week, however, is regarded as the limit. With the marvellous self-liberator, Houdini, presenting his latest wonder in freeing himself from the water torture cell—surely the most amazing feat ever presented—and the Dauntton-Shaw Troupe of Australian trick cyclists performing the most daring and original evolutions on the wheel, one need not wonder at the crush for seats. In addition, the inimitable Nelson Jackson, with and without his piano (with a host of new stories); Griffiths and Carmen, in a pleasing blend of vocalism and humour; Little Vera Le Fleming, in her wonderfully clever impersonations of Pavlova, etc.; Billy French, expert wooden shoe dancer; and Billy Matchett, the jockey comedian, complete one of the finest "bills" ever seen in South Wales.

"THE TIGRESS" AT CHELSEA.

It was a capital house at the Chelsea Palace on Monday that warmly welcomed the extensive and varied programme placed before them by Manager J. Norman Berlin. Fresh from her triumphs at Tottenham, Miss Ella Erskine and her colleagues presented with every care as to detail and scenic effect that stirring little drama, "The Tigress." Full of life and colour, warm with Spanish environment, it grips hold of the spectator, and throughout the course of its action the audience is held enthralled. Monday's audience at Chelsea received the playlet with signal favour, the curtain being raised several times at the conclusion. That accomplished actress Miss Rosina Filippi has produced it, and the result is that the Spanish atmosphere is preserved, and Mr. Christopher Wilson's admirable incidental music adds materially to the charm and effect. As regards the acting, it could not be better. Miss Ella Erskine, is Lola, the Tigress. The clever actress not only looks the part, her Spanish robes being worn gracefully, but infects it with the warm, languorous, sensuous Southern atmosphere. Realistic and inflated in the serious moments, and graceful and impressive in the song and dance, the result was a triumph for Miss Ella Erskine. The old hag, Maria, with her miserly and sordid nature, is cleverly depicted by Miss Rita Denison. Mr. Noel Phelps, as the callous villain Pedro, is also to be highly commended. His vivid and forceful acting in the great scene with "The Tigress" is most realistic. A word of praise must be bestowed on the capital stage "business" of shouting from the cabaret below the scene of the murder, and the excellent effect of the incidental music as the "Tigress" stands on the dead body of the man who murdered her mother. We have little doubt that "The Tigress" will prove a great attraction, and we most warmly congratulate the author (Mr. Cecil Howard Turner), Miss Ella Erskine, and her clever colleagues, on their artistic and deserved success.

THE EMPIRE PALACE MEETING.

LUCKY SHAREHOLDERS.

The annual meeting of the Empire Palace (Limited) was held on the 28th ult., under the presidency of Mr. F. Hurdle, who, in moving the adoption of the report, said the balance-sheet called for little attention, excepting that they had been rather more prosperous than before. During the year they had had a short tenancy of the Apollo Theatre. They contracted with Mr. Pellissier and his company to appear at the Empire Theatre in October, but their own revenue going so well that they were loath to discontinue it, and consequently they took the theatre for Mr. Pellissier and his "Follies." Later on he came to the Empire and produced a pantomime. They were placing £10,000 to reserve fund, which now stood at £23,000, and paying the same dividend—20 per cent.—as they had paid for the last few years. The shareholders might think they were ultra-conservative, but they must be cautious, and hold their reserve to meet anything that might crop up. They had written down their assets to

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bedrock value, completed their new stage, and their investments were all in gilt-edged securities. The report was adopted.

THE LATE E. W. ROGERS.

Mr. Arthur Rigby writes:—"I have been much surprised that the death of Mr. E. W. Rogers received such scant notice in the professional Press. His songs went far to make and to enhance the reputation of many artists. His songs took the town and country more than once or twice, and he supplied more jokes and patter than many can know. Rogers had a range of writing as great as it was varied. The following few instances will prove that:—

"Vesta Tilley's 'Following in father's steps,' 'Midnight son'; James Fawn's 'If you want to know the time ask a policeman'; George Robey's 'Mayor of Muckemidde' and his early successes; Arthur Lennard's 'Baby,' 'Skylark,' and all early successes; Chas. Godfrey's 'Hittidy-bidi'; Walter Munroe's 'Stop the cab'; and how many for Arthur Roberts, Harry Randall, Marie Lloyd?

"It would take a column to give his 'winners.' Indeed, he had a record second to none; but he lived quietly and had no inclination for the big drum.

"His death and burial came as a great shock to many of us who did not have the opportunity of paying our last respects to him. So, with your permission, I would like to pay my little public tribute to an old friend and a genius in his line."

Mr. Walter Greco has been appointed musical director for the Finsbury Park Empire. Music hall artists will be glad to see him again.

Mr. Francis Laidler is putting on a big twice-nightly vaudeville programme, consisting of eleven turns, at the Bradford Prince's Theatre next week. The idea originated in Mr. Laidler deciding to produce his elaborate new comedy sketch in three scenes, entitled "The Star Turn," at the Prince's Theatre. This sketch has been written by Mr. Arthur W. Field, the author of Mr. Laidler's pantomime successes, and it plays from twenty to twenty-five minutes. There are five artists in the cast, including Mr. Will Lindsay as Joe Dobbin. The Bradford Prince's Theatre licence covers both variety and dramatic performances, and consequently it was possible to fill up the bill with other variety turns.

The Prince's Theatre pantomimes have always been noted for Mr. Laidler's particularly smart troupe of children, and he is putting them on as one of the variety turns at the Prince's next week, and booking them on the halls from Aug. 11, on. Other turns next week at the Prince's Theatre are Clark's Crazy Comedy Cyclists at the top of the bill, Will Ambro the "dame" from the Bradford Theatre Royal pantomime, Rell and Bull, the O'Mahonys, McAllen and Carson, Lily Edwards, Abel and Wyn, Chris Rapier the Cat from Mr. Laidler's Leeds Theatre Royal pantomime, and the Eight Montrose Girls.

"THE WOMAN IN THE CASE."

CISSE LAWSON'S LATEST CHARACTER.

Mr. Louis Meyer scored an immediate and emphatic success with his presentation on Monday of "The Woman in the Case," at the Empire, Shoreditch, with Miss Cissie Lawson as Claire Foster. The play, on its original production at the Garrick Theatre, about three years ago, was in four acts; it is now reduced to two, the principal scene being Margaret Rolfe's flat in West 52nd Street, New York. The sketch opens with an interview between Julian Rolfe and his wife and Lawyer Thompson in prison, where Julian is awaiting his trial for the murder of the lover of Claire Foster. Claire enters and wishes to see Julian, but is prevented by Thompson. Margaret overhears the conversation between them, and, being convinced of Julian's innocence, devises a scheme to obtain evidence of such by seeking the friendship of Claire, a proceeding most distasteful to her. We next find Margaret residing with Claire, on the evening before the trial. She means to obtain the required evidence at all costs. Thompson and a witness are locked in a room in a position to overhear all. Jimmy O'Neil and Louis Klaufsky accompany the ladies home to supper. A letter arrives for Jimmy, reminding him of an appointment made for him and Louis, and both men take their departure. The two women are now alone. Margaret continually fills Claire's glass, makes her nearly intoxicated, and, plying her with questions, eventually obtains the proof of Julian's innocence, Claire stating that her lover committed suicide. The curtain descends on the triumph of innocence.

Miss Cissie Lawson as Claire was a great success, the different phases of the character being very cleverly represented. We find her one time a woman who will stop for nothing to obtain revenge, the cunning of her class being apparently unpermeable. Cissie thoroughly deserved the unmistakable appreciation showered upon her at the fall of the curtain. Margaret Rolfe was cleverly represented by a lady whose name did not appear on the programme, but who gave a very spirited performance of the devoted wife. The gentlemen representing Thompson, Julian Rolfe, and Walker added to the success.

THE AMERICAN RAG-TIME BAND.

This combination was presented for the first time in England at the Olympia, Shoreditch, on Monday, March 3. Thirty in number, they played all the known rags, and some unknown ones on brass instruments, and also danced while playing. Then behind a curtain they ran about the illuminated stage, whilst the front of the house was darkened, so that shadow effects were produced, as if the players were jumping into the audience, a very amusing illusion. Miss Rosalie Jacobi, the only lady in the company, then appeared in a box and sang, "Oh, you beautiful doll"; the band accompanying it in different parts of the house. The appearance of a comic chaf d'orchestre, in brilliant uniform, who conducted the band in "Dixie," was the next diversion. A novel curtain was lowered with the

"SHE PAYS THE PENALTY."

SKETCH ON ONE SCENE PRODUCED AT THE PALLADIUM ON MONDAY, MARCH 3.

Realism of a grim and uncompromising character is provided in the sketch above named, which was presented for the first time at the Palladium on Monday. The piece, which is from the pen of Dr. Stefan Vassan, of Paris, has but three characters, two of whom are done to death, one by a pistol shot and the other by fire, in the course of a thrilling episode. They are a Russian general and his girl wife, who has involved a young captain in an intrigue. The lady visits the captain in his home in St. Petersburg, where she employs all her seductive arts to stimulate his ardour. There is a passionate love scene, which is interrupted by the arrival of the husband, who insists on a duel with pistols, one only of which is loaded. Both are to fire through a red handkerchief, a corner of which is held up by each. The signal is given, and the general falls dead. His adversary covers the body with a blanket, and the lady returns clad, apparently, only in a black gauze skirt, to renew her amorous evolutions. It is not long before she discovers the body of her husband, and, stricken with remorse, she snatches a burning ember from the grate, sets fire to her skirt, and is swiftly burned to ashes.

The mimodrame introduced to a London audience Mlle. Lotte Sarrow, a Russian actress who has won fame on the Continent and has gained the praise of no less eminent personages than the King of Romania and the Archduke of Austria. She is highly accomplished in the art of pantomime, and eloquently portrayed the varying moods of the erring wife, during which she danced with all the abandon of a Salome, the outlines of her symmetrical figure being revealed, rather than concealed, in the scanty clothing which she wore. The shock produced by the discovery of the dead body of her husband was depicted with unerring skill, and the figure of the demented woman, her eyes gleaming with fury, standing over the body of her dead, was one long to be remembered. The final scene was terribly effective, the flames leaping upward and enveloping the self-effacing woman being shown with all possible fidelity. Mlle. Sarrow's acting was remarkable throughout, and aroused the enthusiasm of the audience. M. von Kelety is to be commended upon his realistic dress scene as the general, and M. Morosoff played the lover in excellent fashion.

Another sketch of recent production is that of "The River Girl," which is acted by Mr. Robert Macdonald's company. It presents a gay and animated scene peopled by attractive young ladies and smart boating men, and a comic waiter provides abundant amusement. Fun is also caused by the sketch "A Sister to Assist 'er," in which Mr. Fred Emney arouses screams of laughter by his impersonation of the resourceful elderly female, Miss Sydney Fairbrother coming in a good second as the mendacious landlady. Miss Wish Wynne is giving a taste of her quality in several impersonations, including those of a country lass and a slatternly schoolgirl, which are heartily applauded; and the remaining items of a well-stocked programme are all highly applauded.

A PIERROT'S PASSING SHOW.

SUNDAY AT THE PALLADIUM.

A delightful feature of the concert given under the auspices of the National Sunday League at the Palladium on Sunday was the presentation of "The Passing Show" by a quartet of talented vocalists well known to fame. The number consists of a succession of songs and concerted pieces. The necessity of appearing in ordinary evening dress robbed the performance of the picturesqueness of the pierrot, with which the troupe claims kinship, but the singing throughout was of the highest quality, and the crowded house gave constant evidence of satisfaction.

The numbers were well chosen and nicely contrasted, and from the opening quartette to the close the attention of the audience was enlisted. Miss Carrie Tubbs was heard in "The dancing lesson," a ballad, set to a pretty melody, which revealed her vocal gifts to the full, and Mr. Philip Ritte utilised his sweet tenor in an exquisite little song, called "Exit Pierrot!" Both vocalists joined in a duet of tender sentiment, entitled "Enchantment," the artistic blending of their voices greatly enhancing the beauty of the air. Miss Carrie Herwin sang the Columbine's song, "Fair moon," with admirable expression, and Mr. George Baker displayed the possession of a baritone voice of considerable range and power, in the Harlequin's song. The lyrics are by Mr. Ed. Teschemacher, and the music by Mr. Herbert Oliver, who shared in the applause of the audience. That gentleman presided ably at the piano, and the celesta was effectively manipulated by Miss Lillian Bryant.

A much appreciated item of the entertainment was the recital by Mr. and Mrs. Matheson Lang of an excerpt from "The Taming of the Shrew," the first meeting between Katharine and Petruchio being the selection. So enthusiastic was the applause that the popular artists were induced to give the scene wherein Kate makes her profession of obedience. Miss Violet Essex also contributed to the programme, which was a long and most acceptable one.

LAUDER AND PRESIDENT TAFT.

Lauder's Press agent has billed him all over the States as "straight from a command performance before the King and Queen of England." He wasn't "commanded" to appear before ex-President Taft, but the two chanced to be dining at the same public banquet in Philadelphia.

"Delighted to see you, Mr. Lauder," says Taft. "Your voice is perfectly familiar, for we've a fine gramophone at the White House. Suppose you oblige with 'When I get back to Bonnie Scotland.'"

Lauder obliged, and volunteered a couple of his latest Scotch stories, and obtained his reward in hearing laughter hearty enough to rouse Philadelphia from slumber.

When asked what city made the quickest response to his humour, the comedian answered quickly: "Oh, Dublin, and then perhaps Glasgow, with London and New York long before I reach the point." Reminded that four years ago he had said the most appreciative American audience he had found was in a New York lunatic asylum, he laughed, and admitted he was still of the same opinion. Lauder will be back in the "dear old Strand" early in May, ready to show his Tivoli friends that a Scotchman, however far from home he may have roamed, whether he sways an audience or swings a brassie, can never lose his brogue, but remains the "Same as his Father was Before Him."

Mr. Sewell Collins, the author of "The Scrub Lady," is a well-known black and white artist, and was for some years dramatic critic of the "New York Journal."

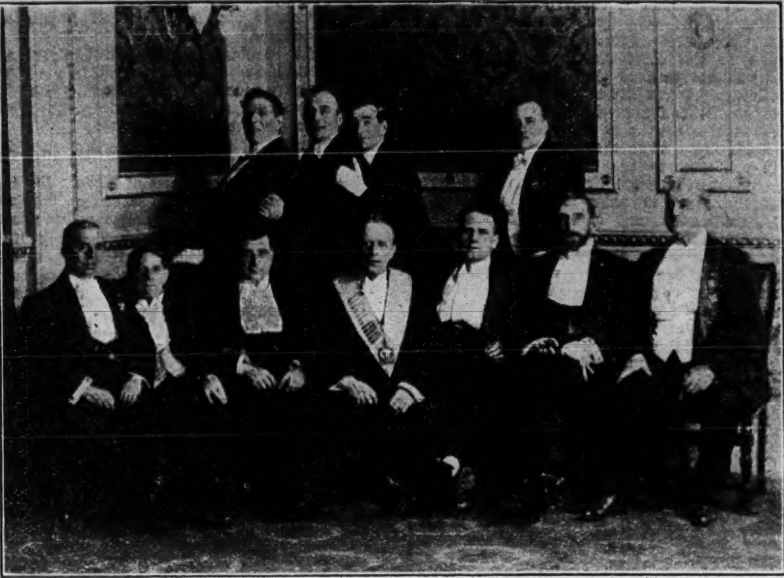
Mr. Tom Miller, the acting-manager at the Hippodrome, is going on famously after his recent operation at the hands of Dr. Penton. He is much cheered in his enforced seclusion by accounts of the splendid business being done at the beautiful house with "Hullo, Ragtime!" sent him by his chief, who has now recovered from an attack of bronchial catarrh.

THE RATS' BALL.

A genuine feeling of heartiness and good fellowship infects that most popular and most interesting function, the Rats' ball. It is the jolliest event of the year, and on Sunday night Mr. Charles Austin—who occupies the honourable and much-coveted position of King Rat for the second year—and his charming wife were the hosts to the most jovial crowd of guests possible. The

The ball programme opened with one of the most inspiring of marches, "Let's be merry and bright," and this motto inspired the dancing throughout. Of course rag-time was greatly favoured, and many of the ladies who took the floor seemed to have mastered the bunny hug and the other dance measures which come from New York. To the more conservative dancers it was good to have the Lancers, which had been specially arranged under the title of "The Water Rats," and it was

Order of Water Rats. Among those present we noticed King Rat Charles Austin and Mrs. Austin, Miss Irene Ross, Miss Marchant, Mr. and Mrs. Robbins, Mr. and Mrs. Van Nicrop, Mr. and Mrs. Harry Tate, Mr. and Mrs. Fred Karno, Miss Amy Burton, Miss Adams, Mr. W. B. Clemart, Mr. and Mrs. Carl Hertz, Miss Marie Lloyd and Party, Mr. and Mrs. Fred Ginnert, Miss Alexandra Dagmar, Mr. and Mrs. Horace Goldin, Mr. and Mrs. Deane Tribune, Mr. and Mrs. Jack Pleasants, Mr. Joseph Palkowich, Miss Nora Penfold, Mr. Emil Coleman, Miss Fanny Zauser, Mr. John McNally, Mr. George McNally, Mr. Richard Wally, Mr. James Stewart, Miss Maud Wilton, Mr. H. J. Kisbey, Mr. Fred Sinclair, Miss Gracie Whitford, Mr. and Mrs. Rowland Hill, Mr. and Mrs. Will Oliver, Mr. Tom Holmes, Miss Carrie Laurie, Miss Beattie Laurie, Mr. and Mrs. C. Adams, Mr. and Mrs. J. Alexandre, Papa Brown, Mr. Dave Carter, Miss Ethel Newth, Lieutenant H. F. Curry, R.N., Mr. and Mrs. H. K. Damant, Mr. Forest Tehl, Mr. and Mrs. A. Cruikshank, Miss Cruikshank, Mr. and Mrs. J. Milton, Mr. and Mrs. Morny Poluski, sen., Mr. Sam Poluski, jun., Mr. Edward Morgan, Mr. and Mrs. Gus McNaughton, Mrs. George Le Clerg, Mr. and Mrs. Vasco, Mr. and Mrs. Harry Roxbury, Mr. and Mrs. George Ross, Mr. and Mrs. Jimmie Learmouth, Mrs. Marie Kendall, Mr. Steve McCarthy, Miss Flo Kendall, Miss Ella Retford, Mr. Tommy Dawe, Miss Rose Hamilton, Mr. and Mrs. Simmons, Mr. and Mrs. W. H. McCarthy, Dr. and Mrs. J. Warner Elliott, Mr. Wm. Bankier (Apollo), Mr. S. J. Downing, Mr. Lew Lake, Miss Edie Veno, Mr. and Mrs. Dick Stevens, Mr. Sam Poluski, Mr. J. Levy, Mr. and Mrs. Harry Weldon, Mr. and Mrs. Bert Weston, Mr. and Mrs. Morny Cash, Mr. and Mrs. Dave O'Toole, Mr. George Sanford, Miss Katie Butler, Mr. John Hymans, Mr. Jack O'Connor, Miss Evelyn O'Connor, Mr. Frank Hale, Mr. R. O'Connor, Mr. and Mrs. F. Goodier, Mr. J. Reilly, Miss Gladys Le Clerg, Mr. Ed. E. Ford, Mr. H. Whitman, Mr. Syd Walker, Mr. and Mrs. Charles Kasrac, Miss Lottie Albert, Mr. Oscar Osborne, Mr. and Mrs. Jules Joran, Miss Fannie Greenhill, Mr. and Mrs. Leon Bassett, Mrs. Charles Coborn, Mr. Geo. Hana, Mr. J. G. Cowley, Mr. Jack Dodworth, "The Era," "The Stage," "The Encore," "The Variety Man," "The Performer."



KING RAT AND PRINCIPAL OFFICERS. (Photo Hana.)

Trocadero was the venue, and from 9.30 to 10.30 performers whose names are household words were "received" and welcomed. Miss Marie Lloyd, who had travelled from Edinburgh by the mid-night train on Saturday, arrived a little late to occupy a seat at the right of his majesty King Rat, and was heartily welcomed. The guests filed into supper about a quarter past eleven; but as the post-prandial oratory was cut down to the narrowest limits, the dancing commenced soon after the stroke of twelve to the excellent music of the Oxford orchestra, conducted with fine effect by Mr. Leon Bassett.

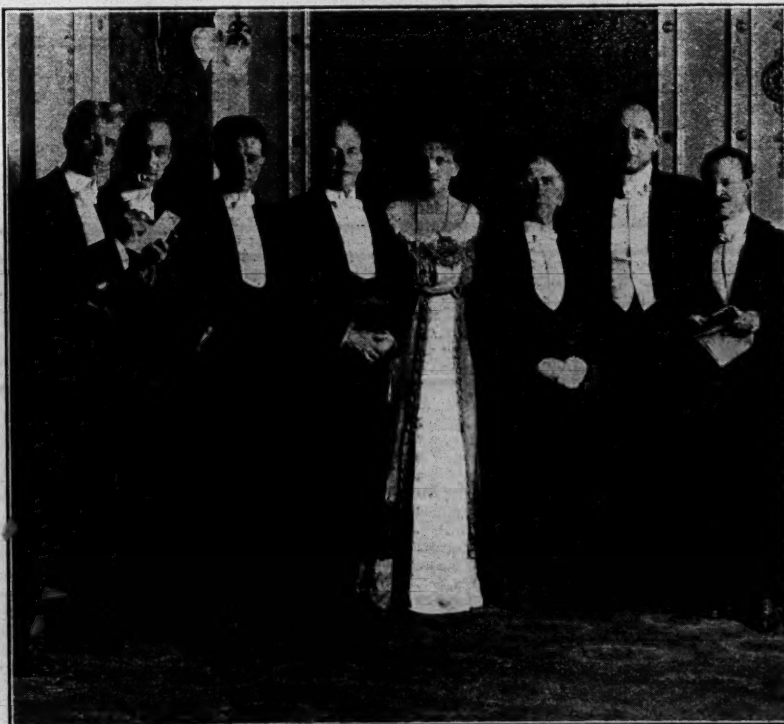
The toast list was wisely curtailed. King Rat Austin proposed "The King," and called upon Mr. Dave O'Toole to give "The Ladies." This popular descendant from the Kings of Leinster asked the very pertinent question: "Without the ladies what would our enjoyment be?" An observation that was received with a salvo of "Ah's!" from all parts of the room. The O'Toole then bestowed his benison with the remark, "The ladies look beautiful; God bless them all." As David has lately got wed, and brought Mrs. O'Toole with him, the happy pair received many congratulations. Miss Marie Kendall (the ladies' champion) responded for her sex, who, as she admitted, amid much laughter, are more charming on some occasions than others. Interrupted by occasional interjections such as "Yes, dearie," she heartily complimented Mr. Charles Austin on his being raised to the dignity of King Rat for two years in succession. Mr. Carl Hertz proposed "The Grand Order of Water Rats," the response being by the chairman, who called upon the boys for the Rats' Anthem, which was given in stentorian tones. Mr. W. Bankier (Apollo), Prince Rat of the year, also spoke in response to some very kind remarks.

Mr. Hana was busy with camera, and one corner of the lounge was lit up by a weird and ghastly incandescence that would have killed the complexion of a Juno or a Hebe. However, the assurance that everyone would look lovely in the pictures restored confidence to the victims of the master of pose. With so many jesters ready for impromptu, there were comic incidents as a matter of course. Mr. Jack O'Connor (Jack and Evelyn) conspired with others to produce spoof melodramatic scenes, and one of the Touchstones of the night was Mr. Alexandre (of Alexandre and Hughes), who acted as Jester to the King. Will Oliver, the oldest of the Rats present, was in comically reminiscent vein. Marie Lloyd reminded Charley Coborn of an incident of her early career at the London Pavilion in which he was concerned, and also chatted to a veteran pressman and Harry Tate of the latter's first attempts at mimicry. Everyone threw convention to the winds; happiness was great, but not in excess, and general jollity that excellent commander, prevailed. There were many charming dresses, but it would require the practised eye and experienced pen of a Paquin to describe them. We haven't the pluck to make the attempt.

to be noted that the old-fashioned figures were heartily enjoyed by an octet of wives and husbands—some of whom occupy star positions on any music hall bill. Two-step seemed to have much popularity, but the waltz more than held its own. There were twenty-three dances, the final being the Galop, by order of the Grand



KING RAT AND A HAPPY CROWD OF GUESTS. (Photo Hana.)

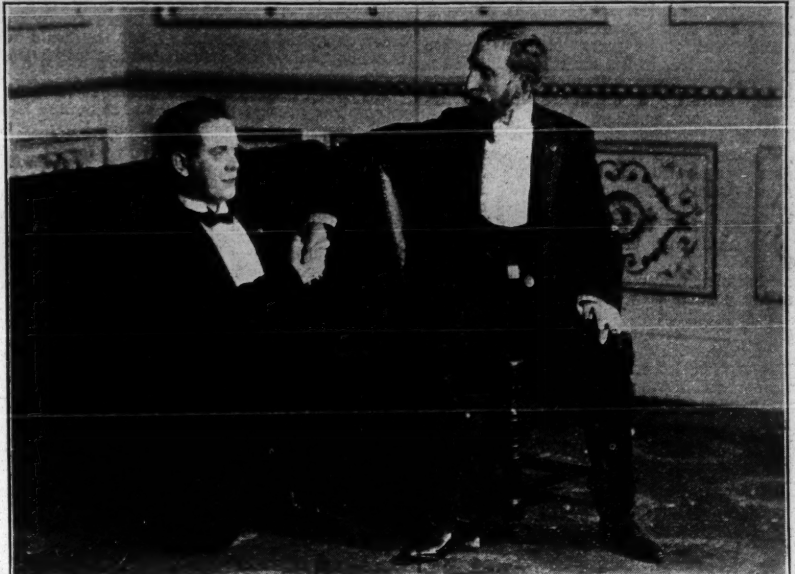


THE "PRESS GANG." (Photo Hana.)

Reading from left to right, those represented are:—Mr. Geo. Hana (the popular photographer), Mr. J. B. Waugh (*Encore*), Mr. E. N. Sansom (*Stage*), Mr. Henry Belcham (*Era*), Mrs. Charles Coborn (who will probably soon be editing a "Woman's Page" in the *Variety Man*), Mr. Charles Coborn (Editor and Proprietor of the *Variety Man*), "The Performer Man," and Mr. Jack Dodworth (*The Performer* cartoonist).

THE PAVILION, AYR.

The New Pavilion Theatre, Ayr, this week celebrates its fifty-second week under the management of Mr. Bilsborough. Mr. Bilsborough has introduced the regular variety programme to Ayr entertainment-seekers, and has had a lot of success, as the Pavilion shows have become very popular. This week a special effort has been made to have a programme worthy of any city house, and the effort has not been in vain. Two large



THE OLDEST AND YOUNGEST RAT. (Photo Hana.)

houses on Monday night greatly enjoyed the bill, and showed their appreciation in convincing style. Edward Marris and company occupy the top position, and are seen in their novelty sketch, "Faking the Film." This is a decidedly original little play, which, as may be inferred from the title, deals with the cinematograph business. The

VARIETY LAW.

COMPOSER AND SKETCH. In the Westminster County Court on Thursday, before Deputy Judge Sinclair, Mr. Edward Jones, a musical composer, of Rylett-road, Shepherd's Bush, claimed £25 from Mr. J. B. Willows, described as an independent gentleman, of Whitehall-court, for composing and arranging music in connection with a music-hall sketch. Mr. H. W. Rowsell was counsel for the plain-

tiff, and Mr. C. J. Dwyer represented the defendant.

The plaintiff's case was that in 1909 he met at the Savage Club a Mr. Coatesmore, who at that time was acting as manager to the defendant, whose wife was writing sketches for variety theatres, and whose daughter appeared in some of them. Mr. Jones asked if he would compose the music for a sketch to be called "The Gay Pierrot," and he consented to do this for a sum of £50—£25 to be paid down and the other £25 when the sketch was produced. The first £25 was paid, but the balance had never been received, the explanation being that all efforts made to get the sketch produced had failed, and that therefore the plaintiff was not entitled to the second £25.

Mr. Willows, in the witness box, said it was his desire to have the sketch produced, but although every endeavour had been made to this end, there had been no success.

Mr. Rowsell: Did you not tell your wife that you were sick of these productions and would have nothing more to do with them?—I do not remember making such a remark.

I put it to you that since 1910 you have taken no interest in these productions?—Oh, no! So that Mr. Jones has to wait until someone, we do not know who, can manage to get this sketch put on?—That is the contract.

Mr. Dwyer submitted that the plaintiff could not succeed, as all reasonable efforts had been made to get the sketch produced. Mr. Willows was a gentleman of considerable means, and the production of sketches was his wife's hobby. The reason that this particular sketch did not find favour earlier was probably owing to a "slump" in pierrot sketches, about 1911, and it must be remembered that the defendant had received no return for the £25 he had paid the plaintiff.

Mr. Rowsell urged that it was extremely hard on the plaintiff if he had to wait an indefinite period and perhaps never get a penny more than the £25 for the musical compositions he had supplied.

His Honour gave judgment for the defendant, with costs.

The Tonyandy Hippodrome programme this week consisted of Max Erard's Vaudevilleans in song scenes; Johnny Fuller and Miss Ida King in "Mrs. Edwards and Her Cat"; Daisie Morelle; Les Andres, in dancing speciality; Genochi, in imitations of birds and animals; and Fred Shepherd, comedian.

The Widnes Co-operative Hall twice-nightly bill this week included the Michael Richardini Troupe, equilibristic acts; Frank Pearson, comedian; Rapho and Dalton, comedians; and Three Sisters Nelson, vocal and dancing act.



MARIE KENDALL (The Ladies' Champion). (Photo Hana.)

most attractive features is unquestionably the engagement of that skilful entertainer, Chanti, who in proper national costume executes a number of dances characteristic of various countries with a celerity little short of mystifying. At his particular business Chanti has few if any equals, while he has certainly no superiors. The numerous changes he effects are accomplished with a neatness and precision which must be witnessed to be appreciated at their full worth. The immobile Sam Mayo enhances his reputation with a couple of excellent songs rendered in that fascinating style peculiarly his own, entitled "I've only come down for the day" and "The Eskimo." Sam has many supporters, and they have been backing him in strong numerical force at Kilburn this week. The Bros. Erard combine wonderful acrobatic skill with considerable musical ability. They successfully contrive to play violins in almost impossible positions, and as a "turn" somewhat out of the common their performance is most praiseworthy. These old favourites, Jack and Evelyn, can always be relied upon for a good show. Their latest vocal effusion, "The glad, glad eye," is quite up to the standard of their previous successes. The Australia Trio are responsible for some very good singing and playing, the lady member of the party being gifted with a voice of rare sweetness of tone. A good vocalist is never amiss with Kilburn audiences. Bert Jackson, with his Boy Scout, contributes a ventriloquial entertainment which, from beginning to end, holds attention and wins unstinted applause; and some clever comedy character studies are provided by Arthur Ferris. Fred Hutchins, in a number of new songs, is another very agreeable "turn" in a well-varied programme. Mabel Glocely sings winsomely of "The house across the way," and the bill is completed by those admirable burlesque entertainers, the Kirbys, and the sketch, "The Masterpiece," presented by Mme. Kalra and company. Anyone on the lookout for a good two and a half hours' amusement cannot do better than turn in at the Kilburn music hall, where next week's artists include Arthur Roberts, Kate Carney, and Tom Leamore.

Miss Mabel Sinclair continues to hold her own as a lady ventriloquist, and this week has brought her clever and interesting entertainment to the Coliseum, where she is receiving the heartiest appreciation from immense audiences both morning and evening.

story tells of a wager as to how soon a cinematograph film may be produced. It is at the rehearsal of the plot that the fun is introduced, and the efforts of Mr. Fred Rigby in this direction (the billposter) are strikingly successful. He flings himself about in a manner which cannot fail to amuse, and his misinterpretations of his part are very funny. Everything in the way of difficulties, however, is overcome and the film is about to be produced, when it is discovered that the wrong film has been sent. How this difficulty is overcome and how the wager is won is the final scene, and we would rather not "give the game away." Mr. Louis Du Caine makes an excellent manager, and he is ably supported by the other artists. Louise and Bruno Pitrot give a wonderfully clever equilibristic turn.

A favourite at once is Miss Helen Charles, who is a versatile artiste. As a mimic she excels, and her child studies were as funny as they were clever. She also whistles some popular airs in a charming manner, and proves herself an excellent vocalist and pianist. Mark Stuart is a comedian who amuses at once. His songs are entertaining, and his patter distinctly original and amusing. Ryde and Beeman are clever acrobats, and Miss Nellie Norway gives delightful renderings with her musical bells.

"CHARLIE'S CHAR-LADY."

TO THE EDITOR OF "THE ERA."

Sir,—Having recently completed a new sketch for Mr. Frank Franco and Miss Edith Stewart (France and Stewart), entitled "Charlie's Char-lady," and which is now being rehearsed for early production, I think it well to intimate that it has not been in any way suggested by "The Scrub Lady," account of which I read in your last issue, but which I have not yet seen. Beyond the adoption of the disguise of a charwoman there is not the slightest resemblance as regards plot, and the title of my sketch, which was first called "The Char-lady," was altered to "Charlie's Char-lady," at Miss Stewart's suggestion some weeks ago. I apologise for troubling you, but I do not wish any misunderstanding to arise when my sketch is produced.—Yours faithfully,

C. HERBERT WALTHER.

151, Hurlingham-road, Fulham, S.W.
March 5.

LONDON VARIETY THEATRES.

WOOD GREEN EMPIRE.

The stellar attractions here are Rinaldo, the wandering violinist, and that delightful comedian, James Leamouth, in a farcical comedy drama, "The Stationmaster." The plot in the latter is thin, but audiences are amused during the whole of its representation by the funniest of the stationmaster, his humour seeming endless. The entrance of the college boy and the football business with the youngster's hat cause shrieks of laughter. Mr. Leamouth is certainly one of our best sketch comedians.

The delightful violin solos of Rinaldo are heartily appreciated, and a most enjoyable item is given by the King's College Boys, in their "Students' concert," a bright selection of refined and musical numbers being introduced. Rag-time is represented by a couple of catchy songs, "That college rag" and "Boogie Wo," the latter being weird, but thoroughly enjoyable. The Alex Piccadilly Company of Pantomimists, in a knockabout absurdity, "The Burglars of New York," infuse plenty of clever tumbling into the skit, their hard work being loudly rewarded at the finale.

That charming comedienne, Miss Amy Clevere, renders her popular song, "I'll meet you," which gains much applause. We hope that she is not abandoning her clever dance, in which she was quite excellent. Another delightful vocalist is Miss Jessie Templeton, her singing of "When the dancers are leaving the ballroom" being most enjoyable. Little Mona Raven, a popular local comedienne and dancer, is amusing in her coster song, "Me and Billy," and also in her impressions of a swell and a coster making love, but the tit-bit of the little lady's act is the toe dance.

An entertaining musical mélange is given by Deane Tribune, an excellent comedian, and Miss Estelle Cerrero, the many humorous situations being genuinely funny. Carter Livezey and company are playing their popular farcical comedy, "An Amateur Anarchist," which, as usual, causes endless hearty laughter. The acting of the lady, whose name is not mentioned in the programme, is responsible for much of the success. "The construction of the Panama Canal," a really remarkable film, is shown on the Bioscope.

KINGSTON EMPIRE.

Big houses here, largely due to the engagement of Miss Marie Lloyd. The inimitable comedienne, who is on her second visit to Kingston, sang on Monday three of her most popular songs, "Every little movement tells a tale," "I would like to live in Paris all the time," and "The twiddle-wink," all of which were rendered to the accompaniment of look and gesture that have made her reputation. The famous comedienne was loudly cheered, and had to return and give another number. One of the most unique performances ever given at Kingston was presented by Pirella's Bijou Circus. M. Pirella is the possessor of a number of dogs of remarkable sagacity. Some of them, wearing cleverly devised masks, play the parts of ponies in a circus quite successfully. Two of them, dressed up to represent a girl and a boy (masks making all the difference) are made to play the principal parts in a ventriloquist entertainment, in which it is difficult to tell whether the subjects are dogs or dummies. There is also a scene with highwaymen and a mail coach, in which dogs play the principal parts.

A return visit is being paid to Kingston by the Sisters Geretti, two little artists who perform smart trapeze feats. An equally pleasing turn, though of a different character, was that provided by Miss Ethel Newman in her monologue sketch entitled "The Widow." Mr. W. P. Wentley, a Scotch comedian, meets with a most favourable reception in a number of Scotch songs, sung with an unmistakable Scotch accent. The Dittons, two little lady artists, sing several Dutch songs with appropriate dances, with much acceptance, and the Four Mackinnons display considerable ability in the playing of concertinas and the violin, as well as in a sand dance. The remainder of a most admirable programme is filled up by the Howard and Collinson Trio in a pantomimic sketch entitled "Fun in a China Shop," in which a little lady plays successfully the part of a doll; and Bernard Knowles and Cicely Esdale in a musical comedietta entitled "A Military Miss."

CAMBERWELL PALACE.

A very fine bill is being presented here this week and capital support is being given by the Camberwell public and those living in the surrounding districts. The new scheme of booking all seats seems to be proving quite popular, and the majority of the frequenters here have adopted this method with extreme satisfaction. La Belle Linda presents a graceful cycling specialty, in which she introduces some really clever trick riding. Without a doubt she seems as much at home on the wheel as anywhere else. Much humour is provided by the Anartos. These two clever artists, one in evening dress and the other as a postman, create fun at every turn. Their performance is much appreciated.

Mr. George Carney presents his pretty scene, which he entitles "Wedwood Classics." This act is undoubtedly one of the finest of its kind we have seen for some time past. The staging is admirable and the pretty costumes worn are all in harmony with the surroundings. Some effective numbers are introduced, particularly "Two eyes of grey," "Ave Maria," and a beautiful rendering of a selection from "Faust." Dancing, too, plays an important part in the performance, and at the conclusion much appreciation is shown. The Four Black Diamonds, gentlemen darkies, score heavily in their harmonised singing act. They have many numbers which they tastefully render, and their singing of "Oh, you beautiful doll" is worthy of praise.

Mr. Tom Leamouth is the essence of eccentricity. His two songs, "Jane, my pretty little Jane," and "Brave Deeds," are sufficient in themselves to cause many a hearty laugh, and his style does still more—it raises a continual roar. The Mezzettis present a clever and original horizontal-bar act. Comedy is an important feature of their performance and much appreciation is shown them. Coram is a clever ventriloquist with novel methods. He has pater that is distinctly amusing and his efforts meet with every success. Mr. George Gilby, who provides merriment of a high order, is extremely well received. Miss Camille Foo sings "Take a nice little house," and dances well; and Laurette and Laurel, a couple of lady acrobatic dancers, prove their worth in an unmistakable manner.

Mr. E. D. Nicholls and company present the comedy domestic sketch, "Jerry, the Tramp," in a most praiseworthy fashion. This playlet is full of interest and is very satisfactorily interpreted. The part of Colonel Leigh is played with force by Mr. B. William Jillem. The rascally nephew, Henry J. Travers, is ably presented by Mr. Arthur Stratton, whilst the role of Jack Elsworth is quite safe in the hands of Mr. Henry Lewis. Miss Rita Spontini charmingly enacts the part of Nina Leigh, and every praise of the warmest description is due to Mr. E. D. Nicholls for his clever characteristic representation of Jerry, the tramp.

EMPRESS, Brixton.

There are two clever sketches in the Empress name this week. "What a Pal," and "The Box of Bricks." The former is one of the classic of burglary acts we have seen, the latter being particularly good, and as enacted by

Bert Lloyd and company evoked hearty applause. "The Devil's Box of Bricks" is a treatise on the eternal triangle question, but written in quite an original way. We were much impressed by the acting of Miss Dollie Bishop as Belle Morrison—she was so natural; but all the three characters in the sketch were capably accounted for, the two male parts being played by James Willard (the author) and Fred Wilson.

Dora Sephton is seen and heard to great advantage in "They don't all go to hear the band play," and Stowe Brothers are clever equilibrists, the little man of the trio doing exceptionally well. Edward Gill, described as the famous Yorkshire tenor, sang "If I were king," but we should advise him to drop his second number, introducing many venerable old Church hymns. Lily Long, dressed in most grotesque costumes, repeats her Lyceum pantomime success, and is a great favourite in both her numbers, "I wanted to go in the pantomime" and "Has anybody seen my little Georgie?" both being interspersed with some amusing anecdotes. Lily is quite a droll. Another one is found in Veronica Brady, eccentric comedienne, who is well received in both her songs. The Mysterious Lady in Red is topping the bill here. There is certainly nothing mysterious about her voice, a very sweet soprano, and she delights audiences with "Down the vale" and "The Dawn of Love." But why this air of mystery? The original Ten Loonies, who bring the programme to a close, are screamingly funny in "Doty," the crazy comedy band. Mr. Nelson Francis is the popular manager of this people's house.

POPLAR HIPPODROME.

A capital diversified bill is in evidence here this week, and as a result the seating capacity of the hall is being severely tested. At the head of the bill is T. E. Dunville, the elongated lump of comedy, who provides plenty of fun in his two items, "The Butcher" and "The Telegram Boy," the humour of the intercepted messages in the latter effort provoking continuous laughter. Miss Madge Calfen, an accomplished chorus comedienne, made a great hit with her number, "What do we care about the weather?" A capital dancing and vocal act was presented by the Three Mahers, and Elsie Kerry, the Irish girl, received a great ovation for her "Annabelle; or, Don't give the baby corks to eat," and a still more enthusiastic reception greets his effort, "Ladies, beware."

Ben Albert keeps the audience bubbling over with merriment, his song, "What is it?" (suggested by that famous poster of Reid's stout), being well received; whilst his song, "Burgling," including parodies on "I don't care what becomes of me," "I like your apron and your bonnet," and "Alexander's rag-time" bring down the house. A well-acted comedy sketch is presented by Fanny and Harry Dent. It is entitled "Mary and the Squire," into which they introduce some very funny business, whilst their duet, "Lucky boy," is an excellent number.

Lastly, but not least, Messrs. George Gray and Co., Ltd., presented their new and original play in five scenes, entitled "The People's King," being a powerful story of romance, revolution, and patriotism. It is a story of a prince who renounces his heirship to the throne rather than submit to court intrigue. He goes incognito among his people and wins their love and affection, and lives, despite many thrilling episodes, to become their king and survives from a corrupt and evil ministry. As the hero, Crown Prince Christian (afterwards Leo Lervis, a commoner), Mr. George Gray cuts a romantic figure, and enjoys highly a very gratifying reception from crowded houses. Mr. Seadon, as the prince's companion, plays with sincerity, and Mr. E. Somers is popular in the impersonation of the carefree King Victor. Wanda, the woman of the people, is admirably portrayed by Miss Evelyn Hope, whilst Miss V. Cressin plays the part of Princess Dagmar (wife of Prince Christian) with vivacity and emotional force.

GRAND CLAPHAM JUNCTION.

Crowded houses have given a right royal welcome to many favourites who have revisited the scene of their former triumphs with new songs and new business. Mr. Lew Lake, with Mr. Rob Morris and Mr. Charley Seguin, presented his new farcical sketch, "The Rib-Nosed Bahoon," described as a story of snuff, written by W. C. McKibbin. It is a veritable dream in colours, and the atmosphere is wholly Indian. 2,000 rupees for the head of the destructive creature who has been ravaging the Marmalada State, is offered by the Maharajah Jam-Pot. That is the story in essence, and simple as it looks, it provides Mr. Lew Lake and his talented company with splendid material for thrills, and continuous roars of laughter. The inevitable trio of comedians make the most of their opportunities, and praise must also be accorded to Mr. Harry Roberts for a most dignified representation of the Indian Potentate he so faithfully depicts. The native dresses of the Indian troops, the officials of the palace, and the four scenes, are by John Hyman and Co., of Leicester-square, and are picturesque and gorgeous.

Messrs. Abey and Hearn, Hebrew acrobatic comedians, offer a fine turn, something out of the ordinary rut, and on the night of our visit they had a good reception. Scotch character comedienne are growing in popular favour, if we may judge so by the cordial greeting that was extended to Miss Ina Lorimer, whose dancing to a melody of Scotch air—a difficult task, but artistically accomplished—was something new and interesting. Mr. Arthur Ferris hits home with his song, "Never Say Die," whilst those comedy and burlesque entertainers, The Kirbys, appeared in a vaudeville that soon started their hearers to smile then burst into laughter. Mr. Clifford Morgan sang "Queen of my heart to-night" very feelingly, and an exceptionally good turn ended with a dramatic rendering of "Follow Him," founded on the poem by Rudyard Kipling. Mr. Morgan possesses a fine baritone voice, and he considerably impressed his audience.

Prince Kuroki, the Japanese magician, appealed successfully, because his marvellous feats have an earning power which is enhanced by a strong personality. His tricks are simply dazzling and bewildering, and all are new and original. Messrs. Foreman and Fannan provoked much merriment with their "talk," and the songs, "When the high hat brigade are on the raid," and "Everybody's stewing it," a number with a goodly supply of cures veres, which the audience wildly insisted on having, and they had them. The many political references were cleverly done, and not a political hair was turned in a packed house. An active movement of hands and feet proceeded when the number proclaiming the immediate appearance of The Motramos went up, for these two artists (Tom and Marie) are keen favourites. They give a comedy musical interlude, a dandy of the period and a girl just "mashing," and the dialogue is so brilliant, and the fun so frank that any audience quickly succumbs.

The Italian Government has issued a decree forbidding all experiments in hypnotism, magnetism, mesmerism, and kindred arts at theatres, music halls, or any other public entertainment. The decree is the outcome of protests made by the medical faculty on the ground of the deleterious consequences of such experiments upon weak-minded persons. Performances of the kind are given mostly by German and English "professors," who have recently become very popular.

MISS RENE PARKER AT THE ALHAMBRA.

Notwithstanding the fact that the Alhambra Revue, "Kill That Fly," has, since its original production some months ago, ranked as one of the most attractive features that has ever been presented, the astute Management (represented by Messrs. M. Leveaux and A. Charlot) are, naturally, desirous of retaining the continued support of the very extensive and ever-increasing circle of both London and Provincial patrons which mightily fill the boxes, stalls, parterres, and other parts of the popular Leicester-square house. With this object in view, therefore, the enterprising Entrepreneurs are ever seeking to embellish the Revue with new turns. The latest allurement is Miss Rene Parker, from New York, in which hushing Capital she was known as the "Synchronising Songstress." An "Era" representative sat sedately in his stall at the Alhambra one evening this week, and whilst the Girl from the other Side was acknowledging the well-deserved and enthusiastic plaudits of the audience, he registered a mental note.

In a secluded corner of the Lounge of a fashionable Piccadilly hotel, Miss Rene Parker, aged seventeen years, sat composedly chatting with the Journalist of somewhat riper years—with the aplomb which is usually the outcome of the accumulated experience of a maiden of, say, seven-and-twenty. The charming young singer became engagingly confidential. Said the winsome young maiden: "I am a Chicago girl,



MISS RENE PARKER.

and she, you know, is considered a Western girl in our country. At the tender age of twelve I played the Orpheum Circuit—quite a fascinating experience for a very young girl. Then my parents thought it advisable for me to continue my studies at school; and when I was fifteen I seriously commenced my stage career. My original appearance was in Chicago, and during the first week of my engagement I was styled by the Press 'The Dainty Vocalist Comedienne.'

"Somewhat a rare avis, perhaps, now-a-days." "Is that so? Well, you see, I always endeavour to aim at both a refined style and originality. After a year's engagement in Chicago I accepted an offer from New York to appear in the famous Winter Garden on Broadway. Here, I was told, I made a big success; and I suppose this was the case, for I followed on by appearing at all the principal Vaudeville houses in New York, my last engagement in that city being at Hammerstein's Music Hall. Then an alluring offer was made me to appear as Little Boy Blue in the play of that name. But one of my unsatisfied ambitions was to visit England; and luck favoured me at this period, in that I was fortunate in meeting Mr. A. Charlot, of the London Alhambra, who happened to see me when I was appearing at the Fifth-avenue Theatre; and—I'm right here!"

"And, judging from the enthusiastic reception accorded you by the audience, and especially in connection with your charming singing in the original tableau, 'Sleigh Bells,' it would seem safe to predict you are likely to remain." "Now, that's charming; and—oh—why—may I say, right here, that though I have hardly been on this side two weeks, I have already received a very attractive offer for a three years' engagement upon the Continent? But I am under contract with the Alhambra for some time; and, besides, I am very happy here, for both Mr. A. Charlot and Mr. Leveaux are most kind to me. Now, I delight in my work, and am a very active girl, and I wouldn't in the least mind if I could be on the stage about all the time!" laughed the young singer.

"A laudable ambition, surely. Now, tell me, Mademoiselle, of any other lurking aspiration." "Certainement, monsieur. I possess a predilection for Light Comedy, and this class of work I hope some day soon to take up. Oh! may I express through your columns my sincere appreciation of the numerous instances of most kind recognition accorded my efforts at the Alhambra, and also assure you that though I have been in London a very short while, I have already formed a great attachment to the English public."

"Ah!—as the servant approached us—'my car is waiting. Now let me have the pleasure of your company in my customary little afternoon spin. Shall it be round your beautiful Richmond Park—or further afield?' And then the Journalist suffered himself to be beguiled by his charming companion to seek, for a brief space, fresh inspirations from the invigorating air of the Surrey hills."

Miss Doreen O'Connor, who is well known in variety circles by reason of her successful sketch "The Future Lady Wattlean," desires us to say she is not the lady whose marriage was recently paraphrased in the columns of the Press.

The formal opening of the Hippodrome, Cwm, took place on Monday. Mr. James Snelling is the proprietor, and the leasehold is to be held by Mr. Clifford Hamilton. The hall is fully licensed for varieties and dramatic productions, the seating accommodation numbering 1,500. For the opening night Mr. Percy G. Smith's orchestra of forty was obtained; solos were rendered by Mme. Hills-Reynolds, L.R.A.M., vocalist, and Mr. Tom Bryant, L.R.A.M., pianist. The hall closes until Easter for completion.

BEDMINSTER HIPPODROME.

STAGE PLAY LICENCE REFUSED.

An application was made on behalf of the Bedminster Hippodrome on Monday to the Bristol magistrates for a stage play licence. Mr. W. R. Wansbrough represented Mr. Walter de Frece, and commented upon the fact that although Bristol had increased enormously in population, there had remained the whole of the time the same two theatres—the Prince's and the Royal. He had a petition, signed by between 4,000 and 5,000 people, in support of the present application—people who knew what they were signing. They were educated people, nearly all tradesmen in the chief streets in Bedminster. The Hippodrome was, as they knew, a magnificent building. It cost £30,000, and provided seating accommodation for nearly 3,000. It was quite a credit to the city, and was being conducted most excellently. What they were applying for now, in addition to the music and singing licence, was a theatrical licence for some portions of the year in order to produce longer sketches, melodrama, and things of that sort. They wanted the stage play licence for half a year because there was a time in the year when they could give the public this attractive form of entertainment at popular prices. He reminded the Bench that in other towns this licence had been granted, and he saw no reason why it should be withheld in Bristol.

At the present moment there was a permanent staff of between sixty and seventy, and a wages bill of over £100 a week; they paid in rates £330 a year, and in electric lighting £600 a year. Why, he asked, should they not have the licence asked for? They could not produce melodramas or sketches of over thirty minutes' duration, and why should they be so excluded? If it was granted it would not interfere with the Prince's Theatre or the Theatre Royal; and even if it did he thought those theatres had had a monopoly long enough.

Mr. Wansbrough pointed out there were between 80,000 and 90,000 people living in Bedminster, and he thought they were entitled to some consideration. He also thought the Bench should encourage enterprise to build creditable buildings such as this, and encourage people to go to places where they could get high-class entertainment. He felt sure their worship would not like to feel this hall was to be snuffed out, and that the city would lose £330 a year now paid in taxes, and £600 paid in electric light.

The Hippodrome, he submitted, was a credit to this part of Bristol, but it would have to be closed entirely if the application was refused. After hearing the evidence bearing out Mr. Wansbrough's statements, the magistrates refused the application, which was opposed on behalf of the Prince's and Royal Theatres by Messrs. A. W. Taylor and Guy Chilton.

FINE CHARITY MATINEE.

Quite a galaxy of talent took part in the splendid entertainment provided by the management of the Bedminster Hippodrome at the matinee on the 26th ultimo, given in aid of the Lord Mayor's Hospital Fund. Ever ready and willing to do a good turn, the artists of the other kindred houses of entertainment lent their co-operation. By kind permission of Mr. Tom B. Davis and Mr. Miller (of the Prince's Theatre), Fred W. Carpenter and Mr. Alty (Theatre Royal), Mr. Oswald Stoll and Mr. N. Preston-Hillary (Bristol Hippodrome), the management and Mr. Henry Lucas (Empire Theatre), Mr. Horace Livermore (Palace Theatre), the Variety Artists' Federation, and Mr. Walter de Frece (Bedminster Hippodrome), about thirty artists from the several establishments lent their gratuitous aid. The performance was under the patronage of the Lord Mayor and the Sheriff. His lordship, the Lady Mayoress, and Mrs. Lennard also occupied boxes, but another engagement kept away the Sheriff. When the distinguished visitors arrived the ladies were each presented by Mrs. A. J. Carter, wife of the resident-manager, with a bouquet of very choice flowers.

WALTHAMSTOW PALACE.

Variety is the order of the day at the Walthamstow Palace. There is a little of everything and not too much of any one kind of thing, the result being that everyone finds something to his taste, and both audience and management are satisfied, which is as it should be. Marie Kendall is an especial favourite with Walthamstowians, and her version of the Turkey Trot, in which she is assisted by Steve McCarthy, is much to the liking of "friends in front." She is offering prizes for the best imitations of this item, and good fun should result. The Sisters Caselli sing "My boy's a sailor boy," but their leading item is their high-kicking dance, in which they have no superiors. Naughton and Gold are a very clever pair of patterers, and to their credit be it said they are not always harping on the same string. The second house begins at nine o'clock is distinctly a feature. Steve McCarthy gives us a little vocalism and some first-class clog-dancing. The Five Jovers are really remarkable acrobats, and introduce some novelties in connection with the spring-board.

Mollie Seymour describes the feelings of a couple of naughty urchins as they watch a feast through a window in the West End, but her forte is the violin, on which she plays the evergreen "Mary of Argyle" with much taste and expression. Chas. Whittle's number is the signal for loud applause, and he well justifies his hearty reception. In "The land of go as you please" and "Trouble" he has two songs which are as good as any he has yet exploited, and he has had some good ones, too. As a female impersonator of a particular line Albert Letine has few equals, and he is equally at home with the comic female as with the lady soprano. There is nothing offensive in his impersonation of a woman, and it is by no means easy for a man to don feminine raiment without offending someone.

Will Nosam, a coon, is good, but on the occasion of our visit he appeared to be suffering from a cold. Edith Evelyn and company, in "The Express Baby," present a very laughable sketch, not altogether on new lines, perhaps, but highly amusing for all that, and capably played by Edith Evelyn as Mrs. Rippleton, Powis Pinder as Algernon Rippleton, her husband, and Kitty Deane as Aunt Alexandra, who hands over to the young couple a handsome gift on the presentation to her of a fine handsome baby, for whose existence the deft handicraft of Willie Clarkson is responsible. Mr. Chas. Martie and Mr. H. V. Mann, his capable assistant, have every reason to be satisfied with their bill. Mr. Fred Camp has his orchestra well in hand, and under Mr. Jos. Grant everything is "ring-a-roey" on the stage.

Mr. James H. Watts, the new comedian from the Court Theatre, Liverpool, is to appear at the Coliseum on Monday next in selections from his burlesque impressions.

The Child Trio were the hit of the bill last week at the Palace, Bradford, taking several calls nightly. One evening the Trio had already retired to their dressing room, the lights were out, and the stage cleared and prepared for the next turn, but so great was the enthusiasm of the audience that the Trio had to take several more calls, and the manager, Will Jackson, eventually came round to the stage and ordered the grand plan to be brought on again, and the Trio gave an additional encore.

CHRONOLOGY OF THE MONTH.

- Feb. 1.—200th performance of "Ready Money" at the New.
- 1.—Last performance of "Officer 666" at the Globe; of "Peter Pan" at the Duke of York's; and of "Charley's Aunt" at the Little.
- 2.—Music Hall Ladies' Guild Fancy Dress Ball and Supper, Trocadero Restaurant, Miss Irene Rose in the chair.
- 3.—Mr. and Mrs. David Devant's reception, St. George's Hall, and presentation to Mr. Devant of an Huminated address.
- 3.—Fifth Annual Pantomime Supper and Ball in connection with the Lyric Opera House, Hammersmith, Clarendon Restaurant, Hammersmith, Mr. Wentworth Croke in the chair.
- 3.—Opening of the New Hippodrome, Aldershot.
- 5.—Meeting of proprietors of cinema theatres in Middlesex area, Electric Coliseum, Harringay, Mr. J. Trevor in the chair.
- 6.—Annual Meeting of the Theatrical Managers' Association, Gatti's Restaurant, Strand, Mr. Cyril Maude in the chair.
- 5.—Professor W. L. Courtney delivered a lecture on "Realism in Drama" at the Royal Society of Literature, Sir Squire Bancroft presiding.
- 6.—Matinée in aid of the Music Hall Sick Fund and Variety Artists' Benevolent Fund and Institution, Borough Theatre, Stratford.
- 6.—Opening King's Palace, Preston.
- 7.—Actors' Association Annual Supper and Ball, Holborn Restaurant, Sir Herbert Tree presiding.
- 7.—Annual Conference British Empire Shakespeare Society, His Majesty's, Princess Marie Louise of Schleswig-Holstein presiding.
- 8.—First company for the Palladium Theatres, Limited, South Africa, sailed from Southampton.
- 8.—Last performance of "Billy's Fortune" at the Criterion.
- 10.—The Sheffield Repertory Society inaugurated at the Temperance Hall, Sheffield, with a performance of "The Importance of Being Earnest."
- 11.—Twenty-second Annual Meeting Actors' Association, His Majesty's Theatre, Sir Herbert Tree in the chair.
- 11.—Anniversary Druce Lane Lodge of Freemasons, celebrated at Freemasons' Hall, Great Queen-street, Colonel Henry Walker, P.G.S.W.B., in the chair.
- 14.—Annual Meeting, Actors' Benevolent Fund, His Majesty's, Sir Herbert Tree in the chair.
- 14.—Last performance of "Turandot" at the St. James's.
- 15.—Opening of the Birmingham Repertory Theatre with "Twelfth Night."
- 15.—Last performance of "The Sunshine Girl" at the Gaiety.
- 17.—Opening of the Strand Empire.
- 18.—Annual General Meeting Moss' Empires, Limited, held at Edinburgh, Mr. William Houlding presiding.
- 20.—Meeting in support of the Croydon Repertory Theatre, Grand Theatre, Alderman James Trumble (deputy mayor) presiding.
- 20.—Fiftieth performance of "Get-Rich Quick Wallingford" at the Queen's.
- 21.—Sir Herbert and Lady Tree were the guests of the evening at the annual dinner of the professors and friends of the Guildhall School of Music at De Keyser's Royal Hotel, on Feb. 21, Mr. Landon Ronald (the principal) presiding.
- 22.—Mr. and Mrs. Seymour Hicks sailed for America.
- 22.—100th performance of "Drake" at His Majesty's.
- 23.—Sixteenth Annual Dinner, Gallery First Nighters' Club, Frascati's Restaurant, Mr. James Kenny presiding.
- 23.—Mr. and Mrs. Martin Harvey and the members of their company were entertained at dinner at the Great Northern Hotel by the Bradford Playgoers' Society, Sir George Scott Robertson, M.P., presiding. Mr. Harvey afterwards addressed a meeting in the St. George's Hall on "The Hope of the Future."
- 26.—Professor J. Arbuthnot Nairn read a paper on the history of boy actors under the Tudors and Stuarts at a meeting of the Society of Literature.
- 27.—Pioneer Players "McCarbone Ball," Miss Ellen Terry presiding.
- 27.—200th performance of "The Girl in the Taxi" at the Lyric.
- 27.—Miss Jean Sterling Macinlay's folk-song matinee at the Little.
- 28.—Annual meeting, Empire Palace, Ltd.

AT SILVER CREEK AT EDMONTON.

The pièce de résistance at the Edmonton Empire this week is the American cowboy episode, "At Silver Creek," a sensational and picturesque playlet, which that accomplished young actress, Helena Milne, has been so successfully touring. Presented in three scenes, the first gives a lifelike presentation of a lynching episode at Silver Creek, Arizona, wherein Jim Fenner, ably portrayed by Wm. Fraser-Brunner, is about to be lynched by "the boys" for stealing from his pard, Ned Mason. Just in the nick of time Nance, who has an acute finished exponent in Helena Milne, dashes upon the scene on horseback, and obtains a reprieve, provided Jim forthwith makes himself scarce. The second scene is enacted on the outskirts of Silver Creek, and here Nance is persuaded by Jim Fenner to accompany him to (Scene III), the Shade of Blind Gulch, under the subterfuge that her lover, Steve Weybridge, an Englishman, has met with an accident. Jim treats Nance to a course of brutality, but she is finally rescued by "the boys." Here Jim deservedly pays the penalty of his crimes. Steve Weybridge, the Englishman, is in the able hands of Douglas Cecil, who does ample justice to the part. Mac, the father of Nance, deputy sheriff and saloon-keeper, provides Josh Arundell with a part in which he literally reveals. The cowboys, Buckskin Sam, Bud Sadler, Kid Buffalo, Montana Frank, Arizona Frank, Deadwood Joe, Kid Stevens, and Kentucky Pete, are all adequately represented by "themselves."

Other clever artists who are filling Mr. Harry Bawn's popular resort are Ted Cowan, who favours us with "I gave them a tune on my whistle," and whose reception on Monday was most gratifying; Lilian Rose, a comedienne with plenty of "go," and excellently provided in the way of songs; Pete and June, a couple of coloured comedians, both of whom gave right there with their clever dancing and cross-talk; Will Tyler, a trick cyclist of much ability; Kitty Robey, who described the wickedness of "The Glue" in a bewitching manner; Zenora, an athlete "to the finger-tips"; and Jack McNeil, the whirlwind Scottish dancer, one of the best we have had from over the Border.

ARTISTES' PRESS ALBUM.

This column is placed at the disposal of artistes who desire to give added publicity to the opinions passed by the Press upon their acts. Particulars of insertion may be obtained on application to the Advertisement Manager.

MISS INA LORIMER.

Miss Ina Lorimer, in Scottish attire, is a very pretty and lively artiste. She sings a couple of good songs—one particularly good, "Maggie MacLaren from the Isle of Arran"—and dances in a way which arouses the audience to great enthusiasm.—"The Era," March 1, 1913.

REG. WENTWORTH.

Mr. Reg. Wentworth perfectly justified his description on the programme as the immaculate light comedy artiste. Mr. Wentworth is a comedian of the George Lashwood type, and has a couple of good songs in "I don't want to go to Piccadilly" and "Trying to find your way home," which he sings with any amount of dash and vigour.—"The Era," March 1, 1913.

MRS. CISSIE LAWSON AT THE SHOREDITCH EMPIRE.

Mrs. Cissie Lawson is meeting with great success at Shoreditch this week in an excerpt from Clyde Fitch's well-known melodrama, "The Woman in the Case," which is being presented under the direction of Mr. Louis Meyer. It is not, as has been stated elsewhere, a condensed version of the whole play, nor, as far as one can recall, has any great alteration been made in the text of the two scenes given, except for an explanatory line and a little necessary broadening effect here and there. Clyde Fitch's piece lends itself admirably to this form of extracted treatment, because most of its business is subsidiary, in a sense, to the one great scene in which Margaret Rolfe extracts the confession regarding the death of Claire Forster's lover from the lips of the drunken demi-mondaine, and this scene, given in its entirety, contains the pith of the whole story. It is not too much to say of Mrs. Lawson's portrayal of the vulgar and abandoned creature, Claire Forster, that it challenges favourable comparison with the memorable performance of the character given by Miss Violet Vanbrugh at the Garrick in 1909, although the clever actress plays it, and wisely so, upon somewhat broader lines. She emphasises all the more prominent traits of the woman's nature—her utter lack of scruple, her avarice, her abandon, and what may be called her waspishness—with admirable effect, and is also most artistic throughout in suggesting that a bad woman is only a good one gone wrong. Mrs. Lawson's Claire Forster, in a word, takes high rank among the best things she has yet done, and should prove a powerful means of attraction for some considerable time to come. No names are given upon the programme, which is a fault, but special praise is due to the lady and gentleman who appear respectively as Margaret Rolfe and Thompson. The gentleman who plays Louis Klauflsky also contributes excellent work, but his part could be slightly curtailed with advantage to the whole. The two scenes have been effectively produced for Mr. Louis Meyer by Mr. Martin Henry.—"Stage," March 6, 1913.

COAKLEY, HANVEY, AND DUNLEVY AT THE TIVOLI.

America is strongly represented in Mr. Joe Wilson's current bill, and the appearance of a trio of minstrels would make it appear that Mr. Eustace Gray's and Mr. Charles Gulliver's revival of burnt-cork minstrelsy has set the vogue once again for a very popular form of entertainment. It is certainly presented in its best aspects at the Tivoli by Messrs. Coakley, Hanvey, and Dunlevy, who call their American sketch "Town Hall Minstrel." The trio make their way laughingly through the stalls and hold the house by jest, song, and dance. Two of them are fine dancers, the centre man exceptionally so. The good-humoured unctuous style of the third man, with the folly fat face, adds the success of the gags, new and old, and the breezy rendering of "Way down in Georgia," and the final number into which the trio put an immense amount of brio, win the suffrages of an enthusiastic house.—"Wednesday Era," March 5, 1913.

"THE SCRUB LADY."

TO THE EDITOR OF THE ERA.

Sir,—I read with interest "The Wednesday Era" criticism of "The Scrub Lady," which is described as "a new kind of music hall playlet," and I was struck with the resemblance of the plot to that of "The Chambermaid," in which an actress disguises herself as the hotel chambermaid, and rehearses as such, so that she may play the part in the drama.

So that I may not be accused of plagiarism, I would point out that "The Chambermaid" has been "scrubbing" along since 1906, and is still "scrubbing."—Yours faithfully,

JOHN POWER

(Reid and Power).

Palace, Souththorpe, March 6.

"Silver Creek" started its thirty-ninth week at the Edmonton Empire on Monday, where Miss Helena Millais and company have been heartily received.

A very interesting private representation was given at the Camberwell Palace last week, under the comprehensive title, "The Tabernacle," by Mr. Cyrus Berton's company. From within a gilt frame eleven feet square, with a tasteful background, well judged lighting effects, and accompanied by elaborate, artistic, and appropriately devised scenic effects, a series of eight pictures of a highly diverting and pleasing character were presented to the audience. The artistes engaged in this representation were Mr. Cyrus Berton, Miss Lorraine Gillespie, Miss Valerie Hampton, and Mr. Bertram Moore (the enterprising manager of the company); and the diversified character of the interesting entertainment may be indicated by mentioning that the pictures shown included "Nemesis," "The Whip," "Trilby," "The Crazo," "Dickens' Death of Nancy," "Sign of the Cross," "Light of the Harrow," and "Psyche." The sole agents for this attractive turn are Jack Goodson, Ltd., of 16, Green-street, W.C., and a box office success would evidently appear to be assured.

A correspondent writes:—"I happened to pop in and see the Scarcewows busy rehearsing on Monday last, and was very struck with the various musical numbers they are running, most of which are original. Their cinema number is excellent, and, with scenic and lighting effects, it should prove a successful one. The concert party consists of two ladies (both, I must confess, very pretty) and four gentlemen. Refinement appears to be their motto. Mr. Josi Carlton, the manager (who is also the entertainer) informs me that they open at Ventnor for Easter week, and St. Leonards the following week; also that the bookings for the season are coming in very well. The programme consists of burlesques, satires, dainty songs and dances, etc., and the costumes, light matter, and everything appertaining to the show is worked on a colour scheme, viz., buff, black, red and blue, which is very effective. The Scarcewows are run by the Mme. Valerie, Concert Direction, London, W."

A LOW COMEDY STAR.

Miss Millie Doris, who is this week continuing a highly successful London season at the Empire, Shoreditch, came to this country from the Colonies with a big reputation as a low comedyienne, and it has taken her but a very short while not only to justify all that was promised of her, but to establish herself firmly in this country as a star artiste of marked originality, tremendous versatility, and diverting humour.

Miss Doris left England in May, 1911, for Australia, where she was to carry out a starring engagement with Mr. Brennan. On May 8, Miss Doris had opened her first London engagement at the Canterbury, and it was there that the Australian vaudeville magnate saw her, and with characteristic appreciation of ability, immediately

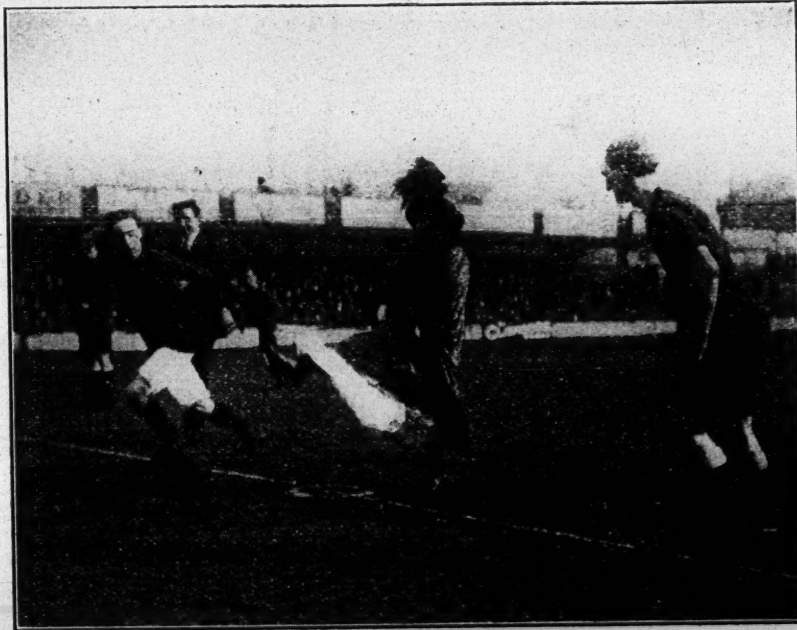


MISS MILLIE DORIS.

booked her for the engagement referred to, which was for no less than twelve months. After her first week in Australia, her bookings with Mr. Brennan were extended another six months at a big increase in salary. At the end of this engagement—Miss Doris was then desirous of going to South Africa, and was unable to remain longer in the Antipodes, though it was intimated to her that a return engagement was always at her disposal, if she only cared to cable.

Arriving in South Africa in September of last year, Miss Doris was engaged by Mr. Hyman for a trial week at the Empire, Johannesburg. After the first performance she was secured for twelve weeks—the usual contracts being for that period only. Mr. Hyman, indeed, was so pleased with Miss Doris' success that he offered to undertake her English business. To this she consented, and at the end of the twelve weeks she sailed for home to open on Dec. 23 with Mr. Stoll at the Chiswick Empire, from which date Miss Doris was rapidly booked by all the leading syndicates. Miss Doris informed a representative of the "Era" that since her arrival in this country she has been offered one of the principal American tours. This she is still considering. Our representative was also permitted to attend a rehearsal of an original number, which Miss Doris has in active preparation. It has been cleverly written by one of the leading musical comedy lyric writers, and there appears little doubt that it will add still further to the comedienne's undoubted popularity.

Miss Doris is frequently billed "The Hot X Bun Girl," a description earned by the universal suc-



'SPURS' V. VARIETY ARTISTES.

For the benefit of charity, Miss Marie Lloyd kicked off at a football match on the 'Spurs' ground on Thursday. The Variety Artistes were all popular favourites but the game was marred by an accident to one of the Brothers Raymond, who broke one of his legs.

cess of a song of that name which she sang during her colonial tour.

Before leaving England in 1911, Miss Doris was a partner in a double act, written by herself, and she also played important parts in several pantomimes for the late Arthur Lloyd, J. F. Elliston, Lester Collingwood, and others. In Christmas, 1910, she played Widow Twankey at the Alexandra Theatre, Birmingham, with big success, and she is now negotiating for a similar engagement next season.

Rose and Royce, in "Quits," and F. R. Ank, droll comedian, have been appearing this week at the Wordley Olympia.

The Eight Boston Boys and Girls, Victor and Velma, and Laurie Howard, are appearing this week at the Treorchy Pavilion.

A new costume concert party, the Merrie Gnomes, consisting of Miss Lillian Rose (soubrette), Miss Beatrice Bailey (soprano), Mr. Edgar Sidney (light comedian), Mr. Marshall Holt (humorist), Mr. Geoffrey Arnott (baritone), and Miss Gertrude Olive (accompanist), are being booked up for the summer season. The party are fortunate in having several smart original concerted items, the production having been carried through by Mr. Clifford Hill.

"ENQUIRE WITHIN."

A New Sketch, Written by Wal Pink, and Produced by Herbert Darnley's Company at the Empire, Glasgow, on Monday, March 3, 1913.

Tupper Mr. Jay Laurie
Samson Mr. Hilton Ward
Lord Peppercomb Mr. Eric J. Langham
Mayor Mr. Harold Wallace
Miriam Miss Maudie Francis
Lady Peppercomb Miss Violet Kendal

This new sketch is divided into three scenes—a Spanish Market-place, the Enquiry Office, and the Haunted Castle. The plot concerns a young English lord, married to the star lady in a touring musical comedy company. Owing to incompatibility of temper they have agreed to separate, and each gets word that valuable papers and family jewels belonging to them are concealed in a safe in a haunted castle in Spain. Each of them naturally makes for the place, and enlists the sympathy of Tupper, the clerk of an "Enquire Within" agency in the Spanish town, to secure the desired treasure. Tupper, however, overhears both husband and wife explaining to their respective supporters that they intend to make a dupe of him, and to abscond as soon as the valuables are in their possession. Thanks to the pretty typewriter with whom he is in love and a fellow-clerk, Tupper outwits the scheming couple, and after exciting adventures with ghosts and bogies he shows that the safe has been empty all along, and, deprived of their prospective wealth, the husband and wife become reconciled to each other, and Tupper naturally pairs off with his charming typist. As Tupper, Mr. Jay Laurie has most of the fun to his credit, and sings a good song, entitled "The man from the hills." The lady typist is charmingly played by Miss Maudie Francis. The estranged husband and wife are cleverly acted by Mr. Eric J. Langham and Miss Violet Kendal. Mr. Hilton Ward as Samson, Tupper's fellow-clerk, and Mr. Harold Wallace as the Mayor of the Spanish town complete the cast. The sketch was well staged, and the music and dancing proved enjoyable.

ARTISTES AT FOOTBALL.

MARIE LLOYD KICKS OFF.

The football match between Tottenham Hotspur and a team of music hall artistes, captained by Sam Mayo, drew a crowd of about 12,000 people to the ground of the former at White Hart-lane on Thursday afternoon. The proceeds are to be devoted to the Prince of Wales's Hospital, at Tottenham, and the Music Hall Home. It was stated by an official that £309 was taken at the gates, and he estimated that the sale of tickets would amount to £150.

The artistes' team consisted of the Bros. Raymond, Messrs. Sam Mayo, Joyce, Caldwell, Mark Leslie, Ted Cowan, Harry Weldon, Charles Berry, Rex Kay, and Kisby. Mr. F. Weir was the referee.

At a quarter to three, amid a round of applause, Miss Marie Lloyd kicked off, and then did a sprint for the grand stand, where she occupied a seat near the Pressmen. There were also present Miss Marie Kendall, Miss Carrie Laurie, La Milo, Cruikshanks, Harry Bawn, and others. An exchange of goalkeepers had been effected, the Spurs' professional, Joyce, playing for the Artistes, and Brooks for their opponents. The Artistes began well, scoring three goals in quick succession, Berry being responsible for the first, Kisby for the second, and Mayo for the third. At half-time the score was: Artistes, 3; Spurs, 1. The game had only been in progress about half-an-hour when an unfortunate accident happened. George Raymond, who was playing back, in stopping a rush, fractured his ankle, and the game was delayed while medical aid was procured, the injured limb bound up, and the unlucky footballer conveyed off the ground on a hand-ambulance.

After the half-time interval the game was taken less seriously, roars of laughter being caused by the comical antics of Sam Mayo, to whom on this occasion, at least, the term imbecile was quite inappropriate. He played tricks with the ball, ordered his men about imperiously,

"ONE OF US."

A Comedy Episode in One Act, Produced at the Camberwell Empire, Monday, March 3, 1913.

Israel Bernstein Barnet Lando
Ray Gracie Emery
Sidney Elton Arthur De-amere

As a critic to whose lot it falls to witness the production of innumerable music hall sketches during the course of the year, the writer is doubtful if he has ever seen a production so nearly approaching his ideal of a vaudeville sketch as Mr. Barnet Lando's little comedy. Lasting only

A portrait of Adele Lawson, age fifteen years, the clever daughter of Mr. and Mrs. John Lawson, whose performance of Hamlet at Linden Hall College, Clapham-road, was remarkable for its elocu-



Photo by Melita Studio.

MISS ADELE LAWSON.

tionary power. The natural gifts of the young artiste hold out the promise of a successful stage career. It was, indeed, a study of the part that betrayed intellectual force as well as dramatic instinct. Mr. John Lawson supervised the performance, and the costumes were by Fox and Co.

fourteen minutes, it is as full of humorous situations as many pieces four times as long. Played with unusual briskness—and therein lies much of its success—"One of Us" resolutely forbids a straight face.

Israel Bernstein is a wealthy moneylender with a pretty daughter. Both these credentials attract the visits of the young man Sidney Elton. Bernstein advances money to Elton until all his family property is mortgaged. In the deal, however, Bernstein sells to Elton a piece of waste land for £25, to learn afterwards that it is the site of a rich English goldfield. A mysterious syndicate offer Bernstein an immense and ever-increasing price for the land, and he then proceeds to bargain with Elton for its return. The latter will not part until the old Jew has agreed to pay him £3,000, to free all his family estates from mortgage and to allow his daughter to marry Elton. Just as the agreement is signed a wire arrives, saying that the rumours concerning the discovery of gold were unfounded, and the syndicate offers £25. As an anti-climax, Elton explains that he engineered the whole thing, and forthwith Bernstein welcomes him as "One of Us."

Mr. Barnet Lando is intensely amusing as the old Jew, whilst he is admirably supported by Mr. Arthur Delamere as Sidney Elton. Miss Gracie Emery makes a vivacious and bewitching Ray.

ARTHUR ROBERTS AT THE HOLBORN.

Arthur Roberts, in "The Girl Who Lost Her Hononym," described not inaptly in the language of the programme as a musical frivolity, tops the bill at the Holborn Empire this week. The inimitable Arthur is as pronounced a favourite as ever with London audiences, and the amusing little sketch which he, with the support of a highly capable company, is now presenting affords full scope for the use of those mirth-provoking qualities with which he is so richly endowed. Summed up, "The Girl Who Lost Her Hononym" is a story of the extraordinary experiences and sorry plight of a newly wedded couple who elect Monte Carlo as the rendezvous for inaugurating their conjugal happiness. Throughout it is a case of mistaken identity. Smith is a common enough name, and when the day-old bridegroom with his bride arrive at an hotel in Amiens, he is welcomed with great ceremony under the erroneous impression on the part of the staff that he is Smith, an American oil king. All is in time satisfactorily explained, but not before the audience have been treated to a number of exccrinatingly funny situations in which Arthur Roberts, as always, comes out strong.

One of the vaudeville surprises of the week has been the sensational success achieved by Mme. Slapoffski, a brilliant Australian prima donna, whose magnificent rendering of the "Chocolate Soldier" aria has nightly created a furore at the Palladium. Although widely known throughout America, this is Madame's first appearance in London, and we are heartily glad to welcome such an accomplished artiste.

In commemoration of the first year of the New Pavilion Theatre, Ayer, Mr. Harry J. Bilsborough, the popular managing director, took his first annual benefit on Wednesday, when two performances were given, one in the afternoon and one in the evening. The evening performance was packed to the doors, several would-be patrons having to be turned away. Amongst those present were the Provost of Ayer (Councillor Mitchell), the Town Clerk and party, who occupied one of the boxes, whilst ex-Provost Hunter, several members of the Council, officers from the garrison, and representative members of some of the county families, occupied the other boxes and seats in the house.

A programme of over twenty items, and lasting about four hours, was gone through, artistes from Glasgow and Paisley appearing by permission of their respective managements. Mr. Bilsborough, who was received with musical honours, made a short speech, and thanked all his helpers after announcing a particular strong list of stars for the ensuing summer season. Several tokens of esteem from patrons and friends for Mr. and Mrs. Bilsborough were handed up, while Mr. Bilsborough's little daughter received a bear which was bigger than the little girl. The company booked for the week, Mr. Marris, "Faking the Film" (with L. M. Marris as the manager), Miss Helen Charles, and Bruno Pitrot, Nellie Norway, Mark Stuart, Ryde and Beeman, and others, rendered valuable assistance.

MASON'S AT WORK.

PROSCENIUM LODGE.

On Tuesday last a majority of the members of this young and most successful Lodge attended Frascati's Restaurant for the purpose of assisting at the installation of Mr. Frank Hardie as Master for the ensuing year. The reigning Master, Mr. C. J. Doughty, assisted by W. H. Atlas, I.P.M., Frank Hardie, S.W., Geo. Dyball (acting) J. W., Wolfe S. Lyon, P.G.A.P., Treasurer, Geo. A. Keen, Sec., Harry Bawn, S.D., John Grant, J.D., Ben Whiteley, I.G., W. G. Waterman, P.G.O., Org., and Albert Le Fre, L.R., D.C. The dispensation from Grand Lodge permitting the Lodge to meet at Frascati's having been read, Mr. Frank Hardie was presented by Mr. Albert Le Fre to receive the benefit of installation, Mr. C. J. Doughty performing the ceremony, and delivering the addresses in a manner which called forth the greatest appreciation of the members. Mr. Hardie appointed and invested the following members to assist him in the management of the Lodge for the ensuing year:—Mr. Dyball, temporarily being invested as S.W. in place of Mr. Monte Bayley, who was unable to be present; Mr. Harry Bawn, J.W., Mr. Wolfe S. Lyon, P.A.G.P.; Treasurer, Mr. Chas. J. Doughty; Secretary, Mr. John T. W. Grant, S.D.; Mr. B. J. Whiteley, J.D.; Mr. W. H. Roberts (Atlas), D.C.; Mr. Albert Le Fre, L.R. Almoner; Mr. Gilbert Girard, I.G.; Mr. S. F. Haines, Organist; Mr. Stanley Palmer and Mr. G. A. Keen, Stewards; and the Rev. Farrington Downes, Chaplain.

The accounts were presented on behalf of the audit committee by Mr. Douglas Stewart and Mr. Arthur Were (the latter declaring amidst laughter that they had, at the audit meeting, endeavoured to spend the balance, but were unable to do so), and disclosed the fact that during the past year the Lodge had given £100 to charity. Mr. Doughty was presented with a P.M. jewel by the Lodge.

In addition to the hon. members, Rev. J. Farrington Downes, M.A., P.A.G., Chap.; James W. Matthews, P.A.G.D.C.; Harry Nicholls, P.G., Std.; Br. Chas. Cruikshanks, P.A.G., Std.; Br. W. J. Waterman, P.G., Org., the following members were present:—C. J. Doughty, Frank Hardie, Wolfe S. Lyon, G. A. Keen, H. Bawn, John Grant, Albert Le Fre, B. J. Whiteley, Gilbert Girard, W. H. Atlas, Dan Lipton, Harry Grebbin, Arthur Palling, Geo. H. Dyball, W. Dufton, Tom Morton, C. Douglas Stuart, Fred Lyster, Harry Ball, Will Hunter, Arthur Were, F. Alexander, Carl Lynn, H. Ainsley, Sydney Lyndon; and as visitors: Bro. Dudley Wright, Eccleston 1624; W. Bro. R. H. Willis, St. Ambrose, 1891; Bro. S. H. Henderson, Royal Philanthropic 405; W. Bro. A. Solomons, Thornhill 3163; Br. W. E. Lincoln, Anglo-American 2191; Bro. A. Bernstein, Langthorn 1421; W. Bro. W. R. Bennett, P.P.G., Treas., Surrey; Bro. R. W. Duce, Chelsea 3098; Bro. L. Carson, Savage Club; Bro. C. H. Burton, Chelsea 3098; W. Bro. R. C. Grist, Roll Call 253; W. Bro. W. W. Morgan, Gallery 1928; W. Bro. W. H. Hitch, Chelsea 3098; W. Bro. S. C. Mantague Austin, L.R., St. Luke's 144.

Letters and telegrams of regret for non-attendance were received from Sir Edward Letchworth, Messrs. W. Lestock, Gus. Blake, Phil Bransby, Jack Barker, Bros. Obo, Arthur Slater, &c., &c., &c.

At conclusion of the business the members and visitors adjourned to the Banqueting Room. After the usual loyal toasts had been drunk, the W.M. proposed the toast of the Grand Officers present and past, and elicited replies from the Rev. Farrington Downes, who expressed his thanks for the honour conferred on him in making him Chaplain of the Lodge, and proposed to fine himself for the benefit of the Lodge Charity Fund each time he did not attend a meeting, and concluded by saying that as the other Grand Officers would follow he would say no more. Mr. Matthews paid a very high compliment to Mr. Doughty on the wonderful exhibition of hard work and result of application to a self-imposed task, and passed the response on to Mr. Harry Nicholls, who, after making some very humorous remarks, passed it on to Mr. Chas. Cruikshanks, who, adopting the language generally used by the members of the Lodge, spoke of the W.M. being at the top of the bill for the next 52 weeks, and I.P.M. at the bottom for the rest of his life. He, in turn, quickly passed it on to Mr. W. S. Lyon, who said that it was strange that in an assembly where all were directly concerned with the amusement world, that the top and bottom of the bill should be occupied by two lay members, the parson at the top, and himself, a furniture dealer and auctioneer, at the bottom, and all he would say, in the vocabulary of his business, was "a ditto lot." The I.P.M. proposed the toast of the W.M., and mentioned the kindness of Mr. Hardie in standing down for twelve months to allow him to take the chair. The W.M., in reply, created great merriment by describing in a most humorous manner the way in which it was suggested to him that he should make the sacrifice alluded to. Messrs. Albert Le Fre and W. H. Atlas replied to the toast of the Past Masters of the Lodge, and Messrs. W. H. Bennett, P.G., Treasurer of Surrey, Alfred Solomon, P.M. Thornhill Lodge, Sidney Montague Austin, L.R., and R. C. Grist, P.M. Roll Call Lodge, for the visitors.

In replying to the toast of the "Secretary and Treasurer," Mr. W. S. Lyon pointed out with pride that the Proscenium Lodge, which had sprung from the Chelsea Lodge (of which he was the promoter) had not been backward in taking their part in the charitable work of the craft, and had given during the year just closed not far short of £100, and that the two Lodges had, during their existence, contributed £1,000 to the combined Masonic charities. The excellent work in the Lodge and the humorous speeches of the banqueting table were eclipsed by the number of presentations made during the evening. In addition to the Past Masters' jewel presented to Mr. Doughty in the Lodge, he was, at the banqueting table, presented with a P.M. Collar and jewel from the initiates of the year, and a silver gilt loving cup from the Lodge, upon receipt of which he in turn presented Mr. G. A. Keen, who had acted as Sec. for him for two years, with a gold Masonic charm. This was followed by the W.M. presenting Mr. W. S. Lyon with a loving cup (to match the one presented to Mr. Doughty) in recognition of his services as Treasurer since the foundation of the Lodge. Mr. Lyon then asked permission, on behalf of the subscribers, to make a presentation of an illuminated address to W.B. Harry Bawn as an appreciation of his great interest in Freemasonry in general, and more particularly to the fact of his having on several occasions entirely filled his bill at the Edmonton Empire with members of the Craft, their wives, and daughters.

A long and enjoyable programme was contributed by Miss Jessie Lee, Kitty Grey, Rosa Loader, Maggie Bowman and Tom Morton, Harry Gribben, Gilbert Girard, W. E. Lincoln, and C. H. Burton, Miss Edna Morgan, who was on the programme, sending a doctor's certificate stating she was suffering from loss of voice.

Little Lucie Linda and Robb Gilmore have provided the variety at the Toddmore Olympia this week.

The Urban District Council of Chiswick will provide for those wishing to view the University boat-race, on Thursday, by admitting the public to the river embankment, on the land known as Duke's Meadows, Corney Reach, which lies between Chiswick Church and Barnes Bridge, payment of 1s. for adults and 6d. for children, and two-wheeled vehicles 2s. 6d.

(Continued from page 9).

PENTRE.
GRAND THEATRE.—P. Mr. W. E. Willis: R. Mr. James Gunn.—This week: Mr. Mark and Miss Ida Moleworth present "The Way." The cast includes: Miss Elsie, Miss Nora Vaughan, Miss Bessie Frank, and Claymore, Miss Lillian Belmore, Mr. J. Pearce, Mr. Pringle Roberts, Mr. Mical

usual, to make everyone else happy; Walter Ellis and a full London company create plenty of mirth with the one-act farce "Little Willie"; Prof. Sabit introduces his scientific joke, the "Wrestling Cheese," which by some secret method stands on its own axis and successfully resists the mirth-provoking efforts of ten strong men. Other fine turns are contributed by Lily and Vi Hartley, comedienne; Mlle. Yetta, the dancing girl on the

SALFORD.
PRINCE OF WALES.—P. & M., Mr. E. B. Gouldon.—This week (once nightly, and Wednesday matinee, 2.30): Carlotta de Yonson presents "The Great Detective." Cast includes: C. Douglas Carlile, Lee Gilbert, Chas. A. Carlile, Percy Daneville, E. W. Jones, Jed Gerald, Walter Brothers, Alf. Gosnell, Alex. Walters, Gerald

ret, Mr. H. Moule, Mr. St. George Frere, Mr. (D
W. Wynne, and the rest of the company. The
programme this week is also contributed to by
the Courtiers, with songs, concerted numbers, and
dancers, and Mr. Gene Crowe, nigger minstrel.
J. S. J. Mr. J. G. Hann. Matinee on Thursday
at 2.
NEW CENTRAL HALL.—M. Mr. Fred W.
Holmes.—The variety company here includes Mr.

STOCKTON.
GRAND THEATRE.—P., Mr. John Batty; M., Mr. Walter Batty.—This week (twice nightly): Mr. Morton Powell presents "Two Little Vagabonds." The company includes: Mr. Victor Rae, Mr. Frank Fordham, Mr. Guy Routh, Mr. H.

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THE SHOWMAN WORLD

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An Extremely Important Subject.

The question of showmen being asked to tender for sites at fairs is now coming to the front, and it will demand and obtain the best thought and energy of show land. A warm friend of the travelling showman—in fact, he may be termed the showman member in the House of Commons (Mr. Holcombe Ingilby, M.P. for King's Lynn)—presiding at the Showmen's dinner at the recent fair, said that he should always think that the Corporation of Lynn had adopted a short-sighted policy by making the stand charges so heavy. They welcomed the showmen to Lynn for a variety of reasons. The showmen gave an enormous amount of pleasure to the people in the town and neighbourhood, and they brought work into the town. If the stand charges were modified more showmen would come to the town. So he felt that the Town Council was cutting the town's throat. Were these charges legal or were they not? (A voice: Not legal.) He would ask the Mayor to look into the matter and give them in his own opinion. He (Mr. Ingilby) had a shrewd suspicion that if the charges were examined it would be found that the present heavy charges might be found to be illegal, and he asked the Mayor to look up the subject and see if the Town Council was doing a legitimate thing in making these heavy charges.

Outspoken Truths from the Guild President.

Mr. Patrick Collins, in a rousing speech, said that some time ago the toll for his stand at the Lynn Fair was £4; now he had under the tendering system to pay £5 for one position, and £25 for the second site. It was not fair to the showpeople that the price they had to pay for stands was higher than the business they did, and he thought it was a shame that the people of Lynn, or rather not the townspeople, for it was not they who made the showmen pay so heavy, but the officials, should make them pay high prices for their stands. Strangers came to the Mart and were willing to pay the price asked for the stands, and thought they had a little gold mine, but they soon found out their mistake. The showmen had combined together to stop this sort of thing; they had combined together so if they could not get what the labourers called a living wage. They had not been getting this living wage because they had had to pay so high for their stands. He considered that there would be more money laid out in the town if the showmen were better treated, and the Town Council should think over the subject and give the showmen more consideration. He reckoned that £4 or £5 was enough to pay for the stand of any machine that came to Lynn Mart. They were met together as business men, and they must stick together. They must not mind the Lynn Town Council.

Showmen Must Stand Together.

They must say: "We offer you so much, and so more; if you do not accept it you must keep the fair. The Lynn Town Council would look rather queer if there were no shows, no scenic railway, and nothing of that sort on the Mart. The showmen must stand together, and have what was due and right. They must pay the right rent for their stands, or they must stay away from the Mart altogether. There was something like £3,000,000 at stake among the showmen in England, and 70 per cent. of the showmen were householders and ratepayers in the country. They paid rates, and even if they did not pay them direct they paid rates indirect. He thought that they were not properly represented in this matter; they had spent thousands and thousands of pounds, and why should not they be looked upon as other people were? They did not want to be looked upon as aliens. They were men, white men, who paid 20s. in the pound; sometimes they paid 30s. in the pound, so serious were the demands made upon them in the pursuit of their enterprise.

Other Speakers.

Mr. T. Watson Wright (Guild Parliament solicitor) dealt with the legality of the extra charges. He laid it down a canon of Charter Law that if the charter conferring the franchise of a fair did not contain a schedule of tolls for stands, then there were no legal obligations to pay tolls at all. On the other hand, where such fixed scale of tolls existed, the scale could not be exceeded without a Royal warrant. How was the trick done? Why, by a casuistry of the legal mind worthy of the worst days of Ignatius Loyola. The unsuspecting showman is wanting a particular site to set out his show to the best advantage now. The greedy Corporation officials can put up the preference of these fancy sites to auction or tender. No, the same toll, plus the enormous extra cost to showmen of special positions. In a special article a week or two ago, we dealt fully with this legal subtlety, and we indicated how the organised showpeople could resist such exorbitant charges. Both the Guild and the Union have the matter before them, and this year we are confident will see a determined effort to curb excessive rents on the fair grounds when they be demanded directly or indirectly.

Bury March Fair.

With the ancient charter fair of Bury, Lancashire, the Lancashire and Cheshire Council of Fairs begins. The principal concerns at the fair were scenic railways and roundabouts, by John Green, Mrs. Holden, Wm. Mitchell and Sons, Edmund Holland and Son, who also exhibited such favourites as rattle-dazzle, joy wheels, steam yachts, galloping horses. The big show was Manders' Trained Lions. There were several interesting ground booths and side shows. A number of minor amusements, such as shooting galleries, rifle ranges, hoop-la circles, football frames, juvenile roundabouts and swings. Amongst the providers of these novelties were H. Shuttleworth, Cornwell and Son, Mrs. Jewell and family, the Holden family, and others.

Midland Notes.

Sapses' portable theatre is doing big business on this circuit, which includes Astwood Bank and Redditch. Jennings' theatre is now located at Studley. Holloway's Theatre of Varieties is at Astwood Bank. Crab's Cross Picture House is drawing big audiences nightly.

Information is to hand of an amalgamation of shows and business interests.

Purchases Menageries and Simmonds' Show are to be merged into one concern at Easter.

A Showman Educationalist.

Mr. Henry Studt, whose name and fame are national possessions, has originated a scheme of scholarships and school prizes. The Swansea Board of Guardians at a recent meeting had the matter before them, and the "South Wales Post" of Feb. 14 thus reports it:—

MR. STUDT'S OFFER.

"The Committee which had met Mr. Hy. Studt with reference to his offer of prizes and scholarships for children of the Cottage Homes, reported that as a result of their conference with Mr. Studt it had been decided that as regards the prizes marks should be given by the superintendent for conduct at the homes yearly up to Christmas, and that this and the report of the head teacher giving under percentage the progress

of the scholars up to the same period should be taken to determine the children entitled to the six prizes which were to be allotted as follows:—To boy and girl, eight to ten years of age, book to value of 7s. 6d.—15s.; to boy and girl, ten to twelve years of age, book to value of 10s. 6d.—21s.; to boy and girl, twelve to fourteen years of age, book to value of 12s.—24s.; making a total of £3. The committee should choose the books and decide on the inscription, and that the distribution should take place at the Winter Gardens, Strand, on New Year's Day. As regards the scholarships for one boy and one girl, Mr. Studt reaffirmed his intention of providing them next year if there were any suitable children to whom these would be advantageous, and that he wished for various reasons that the secondary school should be the Gower School.

"The Clerk was directed to ascertain from the Director of County Education as to what arrangements in respect of this matter for children from the Cottage Homes could be made.

"Rev. E. O. Evans, in moving the adoption of the report, referred to the fact that Mr. Hy. Studt had impressed the committee by his genuine desire to help the children. The report was adopted."

The Philanthropist Showman.

Mr. Henry Studt has raised many thousands of pounds for charitable institutions in his native Wales. Only last year he gave a plot of land to his own parish of Clydach, Swansea Valley, for a new burial ground, Ty-Gwen Farm Estate, Clydach, being Mr. Studt's home. A wing of the Swansea Hospital, of which he is a life governor, was built from funds the showman raised, and it bears his name—"The Studt Wing." Showman is honoured by such men, and the Guild is proud to number Mr. Henry Studt, philanthropist and showman, amongst its vice-presidents.

The Leeds Aerodrome and Jungle will provide a combination of flying exhibitions and amusements of a permanent nature that has never before been attempted in England. The Aerodrome is to establish a training school of aviators, provide an aviation station, and give the people of the North the opportunity of keeping pace with this great scientific industry, which, up to the present, has been reserved for the South.



This list is specially compiled for "The Era" by Messrs. Rayner and Co., Registered Patent Agents, of 37, Chancery-lane, London, from whom all information relating to patents, designs, trademarks, etc., can be obtained gratuitously.

LATEST PATENT APPLICATIONS.

4,623.—William Ingham. Ticket-issuing machines. Feb. 24.

4,758.—Ernest William Chamberlain. Illuminated signs or advertising apparatus. Feb. 25.

5,029.—William John Mellers-Jackson. Apparatus for exhibiting pictures, advertisements, and the like. Feb. 25.

5,070.—Samuel Lippman. Hook for use with theatre seats, and the like. Feb. 26.

5,113.—Frank H. Morgan Thomas. Amusement apparatus for carrying passengers. Feb. 28.

5,139.—John A. Miller. Runaways for entertainment or amusement devices. Feb. 28.

SPECIFICATIONS PUBLISHED THIS WEEK.

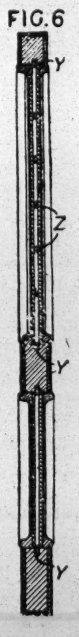
7,065.—Woodhouse.—Check delivery machines.

9,782.—Williams. Camera support for enabling panoramic pictures to be taken.

25,415.—Connell and Simpson. Amusement apparatus for pleasure grounds, and the like.

LATEST PUBLISHED ABSTRACT.

"Fire-resisting Panelling" (25,462). Fire and damp resisting panelling for doors, partitions, &c., is constructed of a wooden skeleton framework covered on both sides with fire-resisting material so as to form air spaces to lessen the transference of heat and damp through the panelling, which is covered on the outside with wood veneer. In the panelling shown in Fig. 3, the



skeleton frame B, C is covered on both sides with fire-resisting material E and on the outside with wood veneer H, the bars B, C being rebated to receive fire-resisting panels F covered with veneer H. Instead of fitting the panels in rabbets in the frame B, C, the panels may be secured in grooves, or to fillets mounted in grooves in the frame bars. Fig. 6 shows a door having panels comprising layers of fire-resisting material and wood veneer secured to fillets Y on the stiles and rails and spaced apart by vertical or horizontal bars Z.

Printed copies of the published specifications can be obtained from Messrs. Rayner and Co., at the price of 1s.

Mrs. Cliff Bernaz sails for America Saturday, March 8, on Atlantic transport steamer Minneaska, from Southampton.

Graham, the human marionette, who finishes the Vint Tour next week at Aberavon, has, owing to his great success, had sent to him a batch of fresh contracts from Mr. Vint through Pacey's Agency.

The boom in minstrelsy has taken hold of the suburbs and provinces, and in these circumstances there should be plenty of engagements in store for Charles Dare's famous minstrels—a show arranged and produced under expert minstrel management. They have performed at the London Coliseum (twice), the principal halls of the Moss and Stoll Circuit (two times), and at the Crystal Palace.

SCALE OF CHARGES FOR ARTISTS WANTING ENGAGEMENTS AND MANAGERS WANTING ARTISTES.
THREE LINES (ABOUT TWENTY WORDS) ONE SHILLING.
 Each Additional Word, One Penny.

This Scale does not apply to "Trade" Advertisements in these Columns.

TERMS OF SUBSCRIPTION (Post Free).
 UNITED KINGDOM. FOREIGN.
 One Quarter 6s. 6d. 8s.
 Half Year 13s. 0d. 16s.
 One Year 26s. 0d. 32s.

The Offices of "The Era" are
 "THE ERA" BUILDINGS,
 5, TAVISTOCK-STREET, STRAND, W.C.

For the convenience of Advertisers, Replies to Advertisements are received. They can remain until called for, or be forwarded by Post if postage be arranged.

NO STAMPS.
 Advertisers and subscribers are politely requested to forward cheques or Postal Orders in payment of their Advertisements and Subscriptions, crossed "Lloyds Bank Ltd." Remittances should be made payable to "The Era," Limited, and addressed,
 The Publisher,
 "The Era" Buildings, 5, Tavistock-st., Strand, W.C.

"Wire," "The Era, London,"
 "Ring-up," 4747 or 1433 Central.

IN case of the non-delivery of "THE ERA" by the First Post, the Publisher will be greatly obliged if Advertisers will forward their Postal Wrappers with the time of delivery marked upon them.

COMPANIES WANTED.
 TWENTY WORDS, ONE SHILLING.
 Each additional word, One Penny.

MILTON BODE AND EDWARD COMPTON'S THEATRES.

WANTED. First-class Companies for
 KENNINGTON THEATRE, S.E.,
 June 2, Aug. 11, 12, 25, Sept. 8, on.
 DALSTON THEATRE, LONDON, N.E.,
 April 14, 21, May 5, 26, Aug. 18, 25, Sept. 29, on.
 COUNTY THEATRE, READING,
 March 17 (4 nights), 31, April 21, May 5, Aug. 4, 11, on.

OPERA HOUSE, LEICESTER.
 April 21, May 19, Aug. 11, 18, 25, Sept. 8, on.
 ROYALTY THEATRE, CHESTER,
 Dec. 15.

GRAND THEATRE, WOLVERHAMPTON.
 April 14, 21, May 12, Aug. 11, 18, 25, Sept. 8, on.
 THEATRE ROYAL, HUDDERSFIELD,
 April 21, May 12, 19, Aug. 11, 18, 25, Sept. 8, on.
 OPERA HOUSE, NORTHAMPTON,
 March 24, May 12, Aug. 4, 11, 25, Sept. 1, 8, Oct. 6, 20, 27, Nov. 17, on.
 THEATRE ROYAL, LEICESTER,
 May 12, June 2, 23, 30, July 7, on.
 Address, Milton Bode, Theatre, Reading.

WANTED. First-class Companies
 for Wolverhampton, April 21,
 Reading, March 31, April 21,
 Huddersfield, April 21,
 Dalton, April 14 and 21,
 Wire, Milton Bode, Theatre, Reading.

WANTED. first-class Company
 for March 24,
 Northampton,
 March 31, Reading.
 Wire, Milton Bode, Theatre, Reading.

ROYAL ARTILLERY THEATRE AND OPERA HOUSE, WOLWICH.

WANTED. First-class Attractions,
 May 12, and few Autumn vacancies. Bookings: D'Oyly Carte, "Merry Widow," "Arcadians," "Our Miss Gibbs," "Kismet," "Milestones," "Ready Money," "The Quaker Girl," "Chocolate Soldier," "Mrs. Langtry," "Waiting Dream," "Count of Luxembourg," "The Whip," "Glad Eye," "Bunty Pulls the Strings," "Sunshine Girl," "Drake," &c.
 Re dates, Jay and Mann.

WEYMOUTH NEW THEATRE.
 The Most Charming Theatre on South Coast.
 Seating capacity over 1,000.
 Holding £120 at ordinary prices.
 Open all the year round.

WANTED. First-class Companies,
 March 31, May 5, Whit, and on,
 with exceptions.
 Re dates, apply Jay and Mann.
 Other coms., W. R. Wallis, Manager.

WANTED. first-class Attractions only for
 COUNTY THEATRE, BEDFORD,
 March 17, April 7, 14, May 12, on.
 GRAND THEATRE, LUTON,
 March 24, April 14, May 12, 19, on.
 Address, E. G. Falcon, County Theatre, Bedford.
 THEATRE ROYAL, CANTERBURY,
 March 10, 17, and April 14, on.
 Address, Wm. Holland, T.R., Canterbury.

WANTED. First-class Company for March 17,
 Bedford; and March 24, Luton. Share or certainty. E. G. Falcon, County Theatre, Bedford.

PIER THEATRE, EASTBOURNE.

WANTED. Wanted, Companies,
 March 17 (5 nights),
 or March 20 and 22 (2 nights, 1 matinee),
 April 21, May 5, May 12 (Whit),
 and various dates onwards.
 Also one or two good Season vacancies.
 Apply, G. Hayes, Pier, Eastbourne.

THEATRE ROYAL, MARGATE.
WANTED. March 17, April 21, on (exceptions),
 Weatherly's Agency, 3, Bedford-st., W.C.

NEW THEATRE ROYAL, WINDSOR.

WANTED. First-class Attractions
 for April 7, 14, 21, May 12 (Whit). Also
 Autumn. Apply, J. E. Bull, as above.

THEATRE ROYAL, PETERBOROUGH.
 Lessee, Lieut.-Colonel Winstanley.

WANTED. Companies, March 17, 18, 19,
 March 24, 25, 26.

All communications re dates, Adams Agency,
 Broadmead House, Pantons-st., Haymarket.

THEATRE ROYAL, SWANSEA.
 This newly constructed, redecorated, and refurbished theatre is now open for staging the very best productions on the road.

WANTED. Grand Opera, Musical Comedy,
 High-class Plays, Pantomimes, and every
 other kind of money-making attraction.
 Vacant dates to William Coutts, Proprietor.

HER MAJESTY'S THEATRE, CARLISLE.
 Lessee and Manager, Sidney Bacon.

WANTED. First-class Attractions,
 Oct. 20, on.
 Bookings include: Carl Rosa Opera Co., "Bunty Pulls the Strings," "The Glad Eye," "The Chocolate Soldier," "Milestones," "Count of Luxembourg," &c.
 Address, Sidney Bacon,
 143, Charing Cross-road, London, W.C.
 Telephone, 1455 Central.

Telegrams, "Nocabbis-Ox-London."

THEATRE ROYAL, HALIFAX.

WANTED. First-Class Company,
 April 7 week.
 Address, Otto C. Culling, Bury.

COMPANIES WANTED.

WANTED. First-class Companies.

NEW THEATRE, WORCESTER. WANTED,
NEW THEATRE, WORCESTER. STAR
NEW THEATRE, WORCESTER. FOR
NEW THEATRE, WORCESTER. ATTRACTIVE
NEW THEATRE, WORCESTER. THE
NEW THEATRE, WORCESTER. FOLLOWING
NEW THEATRE, WORCESTER. DATES.
NEW THEATRE, WORCESTER.
NEW THEATRE, WORCESTER.
NEW THEATRE, WORCESTER.
 Vacant March 31, May 5, July 28, Aug. 18, 25,
 onward, with exceptions.

EMPIRE, WORCESTER.
 Pictures and Bijou Vaudeville.
 (Arrangements complete.)

THEATRE ROYAL, TONYANDY.
 Early Spring Vacancies.

NEW THEATRE, BARRY.
 Early Spring Vacancies.

KING'S ELECTRIC THEATRE, BARRY.
 Pictures and Bijou Vaudeville.
 (Arrangements complete.)

KING'S THEATRE, GAINSBOROUGH.
 Early Spring Vacancies.

Wanted, Large Theatre to produce "Cinderella"
 Pantomime next Season.
 Wanted, to Let, on Royalty, for Stock Season or
 Tour, several important Dramas, including "The
 Prairie Flower," "Our British Empire," &c., &c.
 All communications to
 Arthur Carlton, Ravenscourt, Worcester.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.

WANTED. First-class Attractions only.
 T.R. DUBLIN, April 28.
 G.T. DUBLIN, May 19 (?).
 O.H. BELFAST,
 May 19, 26 (?).
 G.T. SWANSEA, May 19, June 16, 23, 30.
 G.T. SOUTHAMPTON,
 P.P.T. BRIGHTON, April 14 (3), 21, 28, May 5.
 HIPP. DARLINGTON, good twice-nightly
 Drama, new to Darlington, June 30, July 14,
 Aug. 11.
 Apply, The Fredk. Monillot Offices,
 1, King-street, Covent Garden, W.C.

WANTED. First-class Attractions only.
 T.R. DUBLIN, April 28.
 G.T. DUBLIN, May 19 (?).
 O.H. BELFAST,
 May 19, 26 (?).
 G.T. SWANSEA, May 19, June 16, 23, 30.
 G.T. SOUTHAMPTON,
 P.P.T. BRIGHTON, April 14 (3), 21, 28, May 5.
 HIPP. DARLINGTON, good twice-nightly
 Drama, new to Darlington, June 30, July 14,
 Aug. 11.
 Apply, The Fredk. Monillot Offices,
 1, King-street, Covent Garden, W.C.

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WANTED. First-class Attractions only.

COMPANIES WANTED.

WANTED. First-class Attractions only.

THEATRE ROYAL, BRIGHTON.
 First-class Attractions only,
 May 19, and onwards.
 Address, Lawson Lambert, as above.

SEVEN PROGRESSIVE THEATRES.
 CORONET THEATRE, LONDON, W.
 May 12, 19, June 2, 23.
 FULHAM THEATRE, S.W.
 March 31, April 14, onwards.

DEVONSHIRE PARK, EASTBOURNE.
 March 17 (3), April 21, May 1 (3).
 GAITY THEATRE, HASTINGS.
 April 28, May 12, 19, June 2, 9, 16.
 PLEASURE GARDENS, FOLKESTONE.
 April 16 (3), 21 (3), 28, June 5, 9, onwards.

OPERA HOUSE, TUNBRIDGE WELLS.
 April 7, 14 (3), 21, 28 (3).
 LYCEUM THEATRE, IPSWICH.
 March 17, April 28, May 5 (3), 19, 26 (3).
 Apply, H. W. Rowland, Coronet Theatre, W.

MORTON POWELL THEATRES.
 Wanted, Powerful Plays.

BRITANNIA THEATRE, LONDON.
 March 24, 31.
BORDESLEY PALACE, BIRMINGHAM.
 June 2, 9, 16.

QUEEN'S THEATRE, FARNWORTH.
 March 10, 31.

Morton Powell, Britannia Theatre, London.

EMPIRE THEATRE, SWINDON.
 Wanted, First-class Productions, Musical
 Comedy, Drama, or Variety, May 19, 26,
 June 9, 16, 23, 30, July, onwards, with exceptions.
 Also good Musical, Dramatic, or Variety Productions,
 for Garrison Theatre, Tidworth, March 3,
 10, 17, on, with exceptions.
 Address, Alfred Manners, Empire Theatre,
 Swindon.

WANTED. Pretoria, Okehampton; holds 300
 (main line, Exeter-Plymouth); scenery,
 piano, electric light, 65 per cent. to 80 per cent.
 Tel. address, "Vide," Okehampton.

REPERTORY THEATRE, LIVERPOOL.
 A few vacant dates at the above First-class
 Theatre May 19, onwards.

WANTED. First-class Companies.
 Offers invited.
 Melodramas excepted.
 Apply, Basil Dean, General Manager.

WANTED. Companies touring Scotland, book
 Inverness Music Hall, September onwards.
 Vacant for New Year week. Manager, Munro
 Todd.

HIPPODROME, BIRKENHEAD.
 Wanted, First-class Twice-nightly Attractions,
 April 28, May 5, and August dates.
 Address, E. Dottridge, 50, Union-st., Oldham.

WANTED. good Attractions for
 T.R. Aston, and T.R. Southwick,
 April 14, 21, 28, on.
 Wire or write, Dan Barnard,
 Elephant Theatre, S.E.

GRAND THEATRE, CROYDON.
 Now Booking for next Autumn.
 Only a few vacant dates.

WANTED. Good, Sound Attractions.
 Apply to B. Blaiberg, 18, Ironmonger-lane,
 London, E.C.

or to Ernest Archer, Grand Theatre, Croydon.

CHIPPENHAM, WILTS.
NEED PUBLIC HALL.

WANTED. Good Musical or Dramatic Com-
 panies, one night or two nights (Friday
 and Saturday). Accommodation, 800. Good dress-
 ing and ante rooms. Apply, Secretary.

GRAND THEATRE, ACCRINGTON.
 Wanted, First-class Companies or Combina-
 tions for March 17, April 7, 28, and all May.
 Fred. W. Green.

STANLEY (DURHAM) ROYAL, LTD.
 Wanted, Attractions, March 17, April 7, 14,
 and on, with exceptions.
 Address, Mark H. Lindon.

SOUTH PARADE PIER, SOUTHSEA.
 Wanted, High-class Attractions,
 Theatrical or Concert,
 for June 30, Aug. 18 and 25, Sept. 8.
 Terms, sharing and certainty, and
 Full particulars, to Manager.

GRAND THEATRE, RHYL.
 First-class Attractions,
 Whit week, July 14, 24,
 and Sept. 22.
 Address, Chas. M. Julian, Manager,
 March 10, H.M.O.H., Blackpool.

WANTED. Wanted, Wanted, Companies.
 METROPOLE THEATRE, GATESHEAD.
 March 31, April 7, 14, 21.
 THEATRE ROYAL, NORTH SHIELDS.
 March 31.

OPERA HOUSE, WORKINGTON.
 March 24, 31, and April 14.
GRAND THEATRE, LANCASTER.
 April 7, 28, May 5, 19.
 Stanley Rogers.
 Theatre Royal, North Shields.

GAITY THEATRE, AYR. Companies,
 April 21 and May 5. Powerful attraction,
 July 14 (Fair and Race Week), 21, 28, Aug. 4, and
 autumn.
 Harry W. Day.

LYCEUM, NEWPORT.

WANTED. a Big Attraction, for Sept. 22;
 Nov. 10 possibly free; also Jan. 26.
 Sidney Cooper.

ARCADIA, SOUTH MOOR.

Proprietor, Thomas Oxley; Man., Lloyd Clarence.

WANTED. Companies; will open on Easter
 Monday; one of the grander halls in Co.
 Durham for Pictures, Variety, and Drama.

THE PIER AND GRAND PAVILION, COLWYN BAY.

WANTED. Powerful Attractions, May 8, 9,
 10, three nights; also Whitsuntide, May 12,
 13, 14 (three nights); Aug. 14, 15 (two nights);
 September 29, onward, three nights each. Exten-
 sive alterations being carried out to the stage,
 which will have a depth of 40ft.
 W. Yates Gregory, General-Manager.

GRAND THEATRE, HULL.

WANTED. May 26, June 9, June 23,
 for Musical or other high-class Attractions.
 W. Morton.

ROYAL PRINCESS'S THEATRE, GLASGOW.

WANTED. Strong Attractions,
 Oct. 6, 27, Nov. 10, 17.
 Address, Rich Waldon.

ROYAL COURT THEATRE, WIGAN.

WANTED. a First-class Attraction, for April
 28. Address, Worswick, as above.

WANTED. First-class Companies,
 Musical Comedy, Dramatic, &c.,
 Concert Parties and Entertainers.
 Also Good Fit-up Companies
 required for No. 1 Dates.
 Concert Artists in all Lines required for First-
 class Costume Concert Parties.
 All communications, General-Manager,
 West of England Entertainments Agency,
 41, St. Mary-st., Cardiff.
 Telephone, 2851.
 Telegrams, "Bookings, Cardiff."

THEATRES WANTED.

ARTHUR HINTON AND LEILA ZILLWOOD COMPANIES.

The Original and Best.

A Column of Winners.

Good Wine Needs no Bush.

"A CLEVER IMPOSTOR,"
"A CLEVER IMPOSTOR,"
 By Miss Emma Litchfield.

Success!!!
 Success!!!
 Success!!!

Verdict—Great Success.

If in doubt, refer to
 Mr. Wentworth Croke.

Copy of unsolicited letter received from
 Mr. Wentworth Croke.
 Lyric Opera House,
 Hammersmith, W.

Just a hurried line to congratulate you most
 heartily on your production here last night of
 a "Clever Impostor." It is a good show in every
 way; very well acted, and staged in the way
 that one now associates with your management.
 Wishing you all the success you deserve.

Enough said.

Everything travelled, including a Horse.

WANTED. Wanted, Wanted,
 May 5 and Aug. 4 onwards.
 May 5 and Aug. 4 onwards.
 May 5 and Aug. 4 onwards.
 May 5 and Aug. 4 onwards.
 May 5 and Aug. 4 onwards.

Fast Booking the Autumn.
 Fast Booking the Autumn.
 Fast Booking the Autumn.

"HIS INDIAN WIFE."

THEATRES WANTED.

WANTED. Morton Powell's Enterprises. Wanted. Wanted. Dates. "BROUGHT TO RUIN." March 24. Morton Powell, Britannia Theatre, London, N.

WANTED. "GIRL WITHOUT A HOME." Wanted. Wanted. Dates. This Strong Attraction, Aug. 4, 11, 18. Morton Powell, Britannia Theatre, London, N.

WANTED. "GIRL'S TEMPTATION." Wanted. Wanted. Dates. This Powerful Play, March 24, 31. Morton Powell, Britannia Theatre, London, N.

WANTED. "TWO LITTLE VAGABONDS." Wanted. Wanted. Dates. March 31, April 7, 14. Morton Powell, Britannia Theatre, London, N.

WANTED. "MILL GIRL TO MILLIONAIRES." Wanted. Wanted. Dates. April 7, 14, 21. Morton Powell, Britannia Theatre, London, N.

WANTED. GORE OUSELEY'S PREDOMINANT PRODUCTIONS of the haunting "CINGALEE," From Daly's Theatre.

WANTED. First-class Theatres. First vacant dates, May 19, June 9, and August Bank Holiday. Gore Ouseley, 50, Rupert-street, W.

WANTED. "A SULTAN FOR A NIGHT." or, "Turkish Delight." A Musical Comedy Sketch. In two scenes. Plays thirty minutes. Gore Ouseley, 50, Rupert-street, W.

WANTED. Wanted. Wanted. Dates. Production shortly. Gore Ouseley, 50, Rupert-street, W.

WANTED. "ANN." The latest Criterion Success, with Miss Madge Crichton in the title-role.

WANTED. First-class Theatres. Gore Ouseley, 50, Rupert-street, W. Or Haldane Crichton, 4, Park-place, S.W.

WANTED. "THE GOLD DIGGERS." or, "The Broken Trail." The Most Vivid Drama Ever Written. Once or Twice Nightly.

WANTED. Wanted. Wanted. Theatres. Vacant May 19 (to precede Stratford), also Whit week. Gore Ouseley, 50, Rupert-street, W. 'Phone: Regent, 2286. Wire: "Ouseley, London." E. P. Morgan, General-Manager.

WANTED. "NICK CARTER, DETECTIVE." "NICK CARTER, DETECTIVE." "NICK CARTER, DETECTIVE." "NICK CARTER, DETECTIVE."

WANTED. April 7, Aug. 4, Sept. 1, and a few onwards, also Xmas. Wanted, May 26 and June 9. J. Forbes Knowles, Palace T., Gloucester.

WANTED. for the Unique Attraction, "The Slave Girl," with real Negro Chorus, Sept. 1, 22, Oct. 6, Midlands, London, or South East. Business enormous. Coms. T. E. Ward, Hippo, Bolton.

WANTED. "THE MAJOR." Good Theatres, April 7, May 5, 12. Henry L. Osmond, Hagger's T., Llanelli.

WANTED. "HINDLE WAKES." "HINDLE WAKES." Unexpectedly vacant, March 17. Wire, Edwin T. Heys, Mile End, Stockport.

WANTED. "HINDLE WAKES." The Play that is breaking records everywhere. Now Booking Summer and Autumn. Wanted, March 31, April 7. North. All applications, Edwin T. Heys, Mile End, Stockport.

WANTED. First-class Theatres. Sept. 1, 15, Oct. 2, 9, 30 (3 nights), Nov. 3, 17, North and Midlands. Apply, Leslie Moreton, 1 and 2, King-street, Covent Garden, W.C.

WANTED. "THE SORROWS OF SATAN" and "NANA, THE RAGE OF PARIS." Once or Twice Nightly.

WANTED. March 31, and April 7. Loie Esmond, to-day, Picture-drome, Atherstone. March 10, T.R., Darlington (Return).

WANTED. "MAN TO MAN." Edward Lloyd and Clifford Bown's Co.

WANTED. April 21, 28. Whit. March 10, Grand Theatre, Nottingham.

WANTED. Easter. "LEAH KLESCHNA." Share or Cert. Address, S. R. Squires, To-day, King's, Longsight. Monday, New Theatre, Wrexham.

WANTED. "THE LIARS." "MRS. DANE'S DEFENCE," &c. By Henry Arthur Jones.

WANTED. Easter, April 7 (precede Swansea), April 31 (precede Yarmouth), Whit, June 16 (follow Brighton). Cast includes Miss Mabel Manning. Millar Anderson, To-day, G.T., Wolverhampton. Next, T.R., Aston.

WANTED. "GIRL OF MY HEART." Easter (wire, wire), also April 28. Beat previous visit, Metropole, Glasgow. To-day, Gaiety, Dundee. Next, Grand, Glasgow.

WANTED. "THE WITNESS FOR THE DEFENCE." Wanted, March 24, 31, May 5, 26. Weathersby's Agency, 3, Bedford-st., W.C.

WANTED. First-class Theatres and Pavilions for First-class Companies. Musical Comedies, Dramatic, &c. First-class Concert Parties and Entertainers. Also Good Fit-up Companies. All communications, General-Manager, West of England Entertainments Agency, 41, St. Mary-st., Cardiff. Telephone, 2861 Cardiff. Telegrams, "Bookings," Cardiff.

WANTED. HARRY BRISTOW AND MAY FORDE'S "I DEFY THE WORLD." Wanted, good Theatres, April 7, May 12, June 9. Harry Bristow, Marina T., Lower

THEATRES WANTED.

MR. and MRS. F. G. KIMBERLEY'S CO.'S. MR. and MRS. F. G. KIMBERLEY'S CO.'S. MR. and MRS. F. G. KIMBERLEY'S CO.'S. MR. and MRS. F. G. KIMBERLEY'S CO.'S. MR. and MRS. F. G. KIMBERLEY'S CO.'S. MR. and MRS. F. G. KIMBERLEY'S CO.'S. MR. and MRS. F. G. KIMBERLEY'S CO.'S. MR. and MRS. F. G. KIMBERLEY'S CO.'S. MR. and MRS. F. G. KIMBERLEY'S CO.'S. MR. and MRS. F. G. KIMBERLEY'S CO.'S.

THE PRAIRIE OUTLAW.

By Mrs. F. G. Kimberley.

North Company vacant March 10, April 7. Only vacant dates until Autumn, which is rapidly booking. South Company, Spring fully booked. Vacant August 4, 11, few late Autumn.

This Play guaranteed the finest dressed and mounted Indian Play on the road. Will live, as it has a strong dramatic plot. Two Companies nearly full 1913, and now booking 1914. Refer to Messrs. Percy B. Broadhead, T. W. Rowe, Palace, Newcastle; J. Coulson, S. Shields; Leon Salberg, Alex. Birmingham, &c., &c.

THE WILD GIRL OF THE FOREST.

By Mrs. F. G. Kimberley.

Guaranteed one of the best mounted military plays on the road. More New Beautiful Uniforms just being added, Scenery, &c.

Vacant Aug. 4, 11, 18. Vacant Aug. 4, 11, 18. Vacant Aug. 4, 11, 18.

Fast Booking. Fast Booking. Fast Booking.

WAS SHE TO BLAME?

By Mrs. F. G. Kimberley.

Vacant Few Summer and Autumn Dates. Vacant Few Summer and Autumn Dates. Vacant Few Summer and Autumn Dates.

HER PATH OF SORROW.

By Mrs. F. G. Kimberley.

Vacant Few Summer and Autumn Dates. Vacant Few Summer and Autumn Dates. Vacant Few Summer and Autumn Dates.

August Bank Holiday and Xmas Settled. August Bank Holiday and Xmas Settled. August Bank Holiday and Xmas Settled.

MRS. F. C. KIMBERLEY'S NEW PRODUCTION.

Production Aug. 18, at the Junction, Manchester, With the Broadhead Circuit to follow.

Title to be known later.

THE BOY DETECTIVE.

By Mrs. F. G. Kimberley.

Production, Whit week, King's, Longsight. Mr. and Mrs. Harry Lyndon's Company.

Many thanks to Mr. Percy B. Broadhead for all his theatres.

THEATRE ROYAL, WOLVERHAMPTON.

Lessee and Manager, F. G. Kimberley.

Vacant Aug. 11, 25. Vacant Aug. 11, 25. Vacant Aug. 11, 25.

This is the Dramatic Theatre of the Town. Business better each year.

J. NEWTON COWLING'S TOUR.

THE COLLIER'S LASS.

By Mrs. F. G. Kimberley.

Two companies on the road of this great success.

Both equal.

North. Co. Vacant Whit. North. Co. Vacant Whit. North. Co. Vacant Whit.

South. Co. Vacant Few Autumn Dates. South. Co. Vacant Few Autumn Dates. South. Co. Vacant Few Autumn Dates.

This Spring Fully Booked.

Managers of South and Welsh Towns who are afraid of booking this piece are requested to refer to Palace, Bordesley; then T.R., Stratford, where it did enormous; and T.R., Woolwich, and Star, Swansea. Whether North, South, East, or West this Play breaks records. Guaranteed the biggest dramatic success on the road to-day.

HER SECRET LOVER.

By Mrs. F. G. Kimberley.

Vacant Few Summer Dates. Vacant Few Summer Dates. Vacant Few Summer Dates.

Managers needing good, sound, honest attractions, book Mrs. F. G. Kimberley's Plays.

Write for same to F. G. Kimberley.

Theatre Royal, Wolverhampton.

ARTISTES WANTED.

"MRS. DANE'S DEFENCE," "LIARS," &c. WANTED, open about Easter, tall, intense Actor for Falkner; Character Comedian for Coker; Canon Bonney, tall character actor; Gilbert Nepean, Juv. Gentleman (look 22); capable Character, Light Comedian, for Freddie Patton; resurgent, Character Actress (look 40 or 50), Mrs. Bulson Porter; two Young Ladies for small parts and understudies. Interviews by appointment only. Tour runs through summer. Full particulars, terms, Millar Anderson, 20, Stag-lane, Edgware.

C. WATSON MILLER'S TOURS AND PLAYS. WANTED, for the above, to rehearse about Easter, Juvenile and Heavy Lady, Juvenile and Heavy (Character and Aristocratic) Gentlemen, Comedians, Responsible Lady and Gentlemen, Soubrettes, &c., &c. Fullst particulars, references, age, height, colouring (ladies), and lowest terms to go through summer, to Mr. Mill, Rivington, Dragon-road, Harrogate.

WANTED, really First-class Heavy Man; rehearse Tues. London; must dress really well, not over 5ft. 9in. Photo, full particulars, to-day, Will Casey, T.R., Aldershot; next, Britannia Theatre, Hoxton, London.

WANTED, really Good Dancer, capable of playing Intense Broken English Part, Music Halls. Write, first instance, Box 4,461, "The Era."

WANTED, good Baritone, for dashing juvenile Part; 5 weeks' tour; rehearse Dunfermline, March 17. Lowest terms, photos, Harold Wagner, Gaiety, Melhill, N.B.

FARMER SKEIN AND ESTELLE STEAD'S SPRING TOUR.

WANTED, for Shakespearean Repertoire, good Juvenile Man, tall, strong voice. Address, with fullest particulars and photos, with stamped addressed envelope for return of same, Miss Estelle Stead, 5, Smith-square, Westminster. No interviews except by appointment.

WANTED, Good Baritone Vocalist, for musical act; capable of light comedy; must dance a little (one playing 'cello or violin preferred). Full particulars, salary, &c., first instance, Box 4,460, "The Era."

WANTED, Smart Juvenile Actor, small part in farcical comedy, for one week (probably longer), March 17; rehearse next week; those near Glasgow preferred. Apply by letter, with photo, terms, &c., to John Sanger, Alhambra, Glasgow.

WANTED, Known, Vacancies in First-class Shakespearean Repertoire Company for Young Ladies and Young Gentlemen, to walk on and Understudy. Address, with references, Miss Estelle Stead, 5, Smith-square, Westminster. No interviews except by appointment.

WANTED, Young Gentleman, to Understudy and Play Small Parts; lowest terms, photo. Chumley and Davis, Kursaal, Bognor.

WANTED, Artists, all lines, for Stock Season. Stage Managers with scripts write in. All must dress well on and off. Full particulars, Loo. E. Elgar, Manager, Palace, Crawcrook, Ryton-on-Tyne.

ARTISTES' WANTS.

WANTED, by attractive, experienced Actress (Speciality), Vocalist, Engagement in Sketch or Concert Party; refined Male Impersonator. Box 4,437, "The Era."

PANTOMIME ARTISTES WANTED

JAMES KIDDIE'S PANTOMIMES. "CINDERELLA," "DICK WHITTINGTON." Xmas, 1913-14.

WANTED, Artists in All Lines, for Pantomime. Principal Boys, Principal Girls, First-class Comedians, Fairy Queen, Demon King. Musical Conductors, Specialities. Ladies not under 5ft. 6in. for Chorus and Ballet. Address, with full particulars, and state where can be seen working for the next three weeks, to Thos. Swinton, 4, Birchfield-road, Widnes.

MISCELLANEOUS.

WANTED, Acting-Manager, for three weeks, commencing Easter Monday, used to Variety, twice nightly. Silence polite negative. Terms and references, Milton Bode, Theatre, Reading.

WANTED, at once, Acting Manager for a large Theatrical Company. None but experienced men need apply. State letters and lowest salary to Box 4,451, "The Era" Office.

WANTED, Stage Manager, Electrician, Operator, and Full Staff for Music Hall, opening in London shortly. Box 4,445, "The Era."

WANTED, a good Operator-Electrician; must understand Oil Plant thoroughly; commence wiring Monday. Fred Boulton, New Pal., Bordon.

WANTED, Billposter; good quick hand, accustomed to slides; willing make himself useful; references, age, height, wages. Billposter, c/o "Chronicle" Office, Dorchester.

WANTED, first-class Billposter. Apply Universal Billposting Co., 34, Upper Parliament-street, Nottingham.

THE ARTHUR JEFFERSON AGENCY.

WANTED, smart Youth as Clerk; shorthand and typing (quick speed) essential; one with theatrical experience preferred. State age, references, and salary, 132, Charing Cross-road, London, W.C.

WANTED, Re-engagement, by practical Variety Stage Manager; a man who understands his business; now working West-End Theatre. Box 4,260, "The Era."

WANTED, Engagement, by Advance Agent (first class), Stage Management, or useful capacity; experienced; highest London references. George Leybourne, 30, Drayton-park, Highbury.

WANTED, by Young Gentleman, old Public School and Varsity man, Managerial appointment. London Theatre, Music Hall, or Agency. Just concluding two tours, Press Manager, Mr. George Dance; previous, Mr. Oswald Stoll 24 years. Address, Box 4,449, "The Era."

WANTED, by Practical Operator, Situation; A.C., D.C.; knowledge of gas engine; disengaged March 8. Z. E. Sellars, Operator, Picture Palace, Eastleigh.

WANTED, Engagement as Props. Resident or Sketch, resident preferred; can take full charge; excellent refs. Props. 6, Bradmore-lane, Hammersmith.

WANTED, Known, W. G. Dutton, Practical Bench Hand, with own tools, 16 years with M. Bode, 6 years at Dutton Theatre, is terminating his engagement, and desirous of hearing of something. Address, 120, Mayfield-road, Dalston, N.E.

WANTED, by a Masseuse, position in Theatre or Music Hall, as Dresser; experienced valet, highest references. Price, 15, Rona-road, Hampstead.

WANTED, Situation, as useful maid to professional lady, by young woman, with experience. Fields, c/o Post Office, High-street, Kingsland, N.

WANTED, Engagement as Wardrobe Mistress. Tour or day or evening work. Good and long references. E. C., c/o 76, High-street, South Norwood.

MUSICIANS WANTED.

WANTED, thoroughly experienced Variety Conductor for 3 weeks, starting March 24. State salary, age, and refs., to MUSICUS, Borough Theatre, Stratford, E.

WANTED, Conductor (Violin or Piano); permanency for good man. Will Smithson, Empire, Barnsley.

WANTED, First-class Leader. Solo Violinist, must be used to Hotel Business. S.E. Coast. Start March 25. Age and references to F. H. Jepson, The Palace, Blackpool.

HIPPODROME COVENTRY. WANTED, good, experienced Leader, open at once; 35s., permanency. Wire, Geo. Clough, Conductor, 100, Kingsway, Coventry.

WANTED, Leader and First Violin, to open Easter Monday, March 24; age, lowest terms, and references. Fred W. Warden, Theatre Royal, Belfast.

WANTED, First-class Leader-Violinist, experienced in classical and foreign music, for small orchestra. Permanent engagement. Salary, £4 a week. State experience, or references by letter to D.M., Box 4,453, "The Era."

WANTED, Leader, experienced in Variety. Terms, last reference, Lionel Holding, Palace, Watford.

WANTED, 'Cello, experienced in Variety, to open March 10. Wire and write, Lionel Holding, Palace, Watford.

WANTED, Leader and Soloist for Ladies' Orchestra; high-class Concert Programmes, for England; May and June. Apply, Madame Stockham, Nieuwe Karschboom, Amsterdam. (Stamp 2d. letter.)

WANTED, for Picture Palace, twice nightly, First Violin and Cellist. Lowest terms. Harry W. Day, Gaiety Theatre, Ayr.

WANTED, Wanted, Second Violinist, Who can play brass for parade. Apply to Lord John Sanger and Sons, Burstock Lodge, Horley, Surrey.

WANTED, Violinists, 'Cellists, Pianists, and Double Bass Players, for Royal Mail Lines. Apply to Enos Greene, 205, Fordwych-road, Cricklewood, N.W.

WANTED, immediately, capable Violinist for Pictures and Varieties. Send lowest terms and references to Manager, Vint's Picturedrome, Nuneaton, Warwick.

WANTED, for Sedgwick's Scenic Jungle, commencing March 20, Solo Cornet and Trombone; terms 30s. per week. Apply, Charlestown, Pendleton, Manchester.

WANTED, for Sir Robert Fosssett's Tenting Circus, Solo Cornet, B-flat; E-flat Euphonium; Trombone, E-flat Bombardion, E-flat Horn, and Double Drums. All applications, Cook, Tiffed, Worcester. Solo cornet 32s. 6d., others 30s. per week.

WANTED, Wanted, Cornet Player, at once, for Pitches. Wire or write, D. Fersch, 3, Saunders-buildings, Brighton.

WANTED, Solo B Flat Clarinet Player, also E Flat Clarinet Player, to join Staff Band. Young, unmarried men, if able to play a stringed instrument, preferred. Apply by letter, C. Mahillon and Co., 182, Wardour-street, London, W.

WANTED, good Clarinet, join at once. Drums, to open at Easter. Must be sober and reliable. Permanency. Terms, shares. Barber, Town Band, Falmouth.

HANNEFORD'S CIRCUS AND MENAGERIE.

WANTED, Clarinets, Cornets, Horns, Trombones, Euphoniums, Bases, Drums; comfortable shop. Good salary. Commence Easter Monday. Address, Bert Morgan, c/o Hanneford's Circus, Lucan-street, Stockton-on-Tees.

WANTED, Solo Cornet, Euphonium, Drums, with effects, for tenting Circus in Ireland. Terms, apply, M. Corbett, 41, North-gardens, Brighton.

WANTED, for Buff. Bill's Circus, Bass, E flat, and Trombone, Monday, 10. Wire immediately, Cunningham, Shakespeare Hotel, Park-st., Dundalk, Ireland.

WANTED, Second Trombone, touring with Bostock and Wombell's Menagerie. Join Monday. Apply, Whitehead, Bandmaster, Saturday; Monday, Cardiff.

WANTED, Lady 'Cellist; Solo and Orchestral; must be a good sight reader; for touring. Photo and reference to Clarissa Matthews, 18, West Lorne-street, Chester.

WANTED, for Lady's Stage Band, Oboe, Bassoon, Solo Cornet, Bombardion, Clarinet, Bells, and Drums. Box 4,452, "The Era."

WANTED, for now and Summer Season, good Lady Flute and Piccolo. Write, Box 4,436, "The Era."

WANTED, good Flute and Piccolo Player for Worthing Pier, commencing Good Friday, finishing the following Thursday; must be up to Concert work; lady or gentleman. G. F. Wright.

WANTED, Lady Flute and Cornet, Whitson to September. Other instruments write in. Miss Nellie Renison, 23, Franklin-road, Bournville, Birmingham.

WANTED, Assistant Pianist (sight reader), and assist management; pic., var.; twice nightly; two mat. Terms, &c., Manager, Pic. Palace, Lisburn.

WANTED, immediately, really First-class Pianist, for important London Cinema. Must be thoroughly experienced and have large repertoire. Amateurs, don't waste time. Box 4,432, "The Era" Office.

WANTED, Lady Pianiste-Vocalist or Pianiste, for permanency; café and hotel work; seaside town, South of England; must have thorough orchestral experience. Apply, Box 4,456, "The Era."

WANTED, Strings, Wood, Wind, Brass, and Tymps., for Orchestra of 14; March 22, 23, 24. Bellerby, King's Hall, Ilkley.

WANTED, Wanted, Ladies' Orchestra, for the St. Anne's-on-the-Sea Pier, Lancashire, from July 6 to Sept. 28, 1913.

Apply, with full particulars and stating terms for eight and ten artists respectively.

William H. Nutter, Secretary and Managing Director.

STAFFORDSHIRE COUNTY MENTAL HOSPITAL, CHEDDLETON, NEAR LEEK.

WANTED, Attendants who are capable Violin or 'Cello Players; practice of classical music in full orchestra afforded; age 21-32. Salary commences at £43 per annum, with prospect of increase to £60, together with board, lodgings, washing, and uniform (emoluments valued at £40 per annum). Permanent situation and pension for suitable men. Married men may have £10 in lieu of lodgings.

Applications, with full particulars, to the Medical Superintendent.

MUSICIANS WANTED.

WANTED, experienced Lady Instrumentalists of all kinds, for long summer engagements. Write, Box 4,455, "The Era."

WANTED, Musicians for Seaside, Hungarian Orchestra, three times daily; twice Sundays; terms, refs.; must be first-class musicians only need apply. Letters, etc., to Giffin, 1, Rockcliffe, Whitley Bay.

WANTED, Full Orchestra, for Spanish City, Whitley Bay. Twenty weeks' engagement, commencing May 12, 1913. First-class musicians only need apply. Letters, etc., to Giffin, 1, Rockcliffe, Whitley Bay.

WANTED, Musicians who experience difficulty in obtaining copies of "The Era" at any of Messrs. Smith and Son's Bookstalls, or from any Newsgate in the United Kingdom, to kindly communicate with the Publisher, "The Era" Buildings, 5, Tavistock-street, Strand, W.C.

MUSICIANS' WANTS.

WANTED, Engagement, Musical-Director (Violinist and Pianist); late Conductor, Palace, Southampton, Coliseum, Whitley Bay, &c.; good library; thoroughly experienced. 27, North-gardens, Brighton.

WANTED, by Musical Director (Solo 'Cellist), also Lady Pianist, Hotel or First-class Picture House; large repertoire. Musical Director, 7, Arnscliffe-road, Southampton.

WANTED, Known, Mr. Walter Cooper, Mus. Dir., and Pianist, at liberty; thoroughly experienced; any business; tour or resident; large up-to-date library. This, Workman's Hall, Farnedale. Next, 8, Armlay Grove-place, Leeds.

WANTED, Musical - Directorship, theatre, music hall, café, or pictures; thoroughly experienced; high-class repertoire. Conductor, Box 4,411, "The Era."

WANTED, Engagement, Violinist-Conductor or Leader, first-class Picture Theatre preferred. Thoroughly experienced; anywhere; but only really good offers considered. Violinist, 30, Grainger-rd., Isleworth, London.

WANTED, by Lady Violinist, experienced orchestral player, late of Empire Hotel Orchestra, Bath, Engagement in Orchestra. Violinist, 42, Alexandra-road, Blackpool, S.S.

WANTED, Engagement as competent First Violin, variety business. For particulars, please write Leader, 167, New Cross, Manchester.

WANTED, Engagement as Violinist; can combine Clar. or London or South Coast; experienced in all lines. Box 4,450, "The Era."

WANTED, Engagement by Violinist; fully experienced. Excellent references. Can open at once. Leonard, 8, Machen-place, Cardiff.

WANTED, Engagement, by Clarinet; experienced and reliable; Variety or Pictures. 3, Albion-grove, Colchester.

WANTED, Engagement as Solo Cornet; first-class experience, Operatic and Variety business; highest references. Address, Cornetist, 38, Upper Lewes-road, Brighton.

WANTED, by Bassoon, Engagement. Experienced man. Good refs. Box 4,332, "The Era."

MUSICIANS' WANTS.

WANTED. Wanted, Known, First-class Musicians, Vocalists, and Acts Supplied to Picture and Music Halls.

This Agency is Prepared to Take Over the Sole Booking of Any Picture or Music Hall.

LONDON PROVINCIAL AGENCY,
49, Goldsmith-street,
Nottingham.

WANTED. Known, Imperial Ladies' Orchestras, Vocalists, Bands, &c.; established 1890. Directress, Mme. Nellie Baker, 114, Woodlands-road, Ilford. Phone, 877 Ilford.

WANTED. Engagement, at Seaside, by First-Class Orchestra; large or small; Dance Music a specialty; extensive and up-to-date library. Apply, Box 4,407, "The Era."

WANTED. Known, Herr Paul Schaffer's String Orchestra will be disengaged shortly. Extensive library, uniforms, for terms, &c., apply Conductor, Theatre Royal, Windsor.

WANTED. Known, £1 Reward to Person Procuring Position for First-class Violinist, Joseph Schmitz, 10, Compton-terrace, Highbury, N.

CIRCUS ARTISTES' WANTED.

KNARESBOROUGH WATER CARNIVAL.
Aug. 20. Outdoor Fete.
WANTED. Aquatic or Wire Artistes. State terms, length of turn.
C. Hebblethwaite, Hon. Sec.

WANTED. for Bostock's Railroad Circus (this season Touring France). Four Steady Tentmen: must thoroughly know tentmen's work. Also good Ring Groom. Apply, FRANK BOSTOCK, c/o Crouch, 72, Liverpool-rd., Islington, London.

WANTED. Circus Artistes who experience difficulty in obtaining copies of "The Era" at any of Messrs. Smith and Son's Bookstalls to kindly communicate with the Publisher, "The Era" Buildings, 5, Tavistock-street, Strand, W.C.

CIRCUS ARTISTES' WANTS.

WANTED. Engagement, Rollo, World's Highest Slack Rope Artist; Galas, Circuses, or anywhere where height is an object. Carnival, Tollcross, Edinburgh.

WANTED. by the Three Hodgins, Fetes and Galas. Continental Sensational Aerial Gymnastic Wonders. Also Mlle. Deiton at Page. Marvellous Feats on the Aerial Silver Thread. Lithos. Offers invited.
17, Lime-grove, Henshaw-road, Birmingham.

MUSIC HALL ARTISTES WANTED

WANTED. for Monday Next and Onwards, Star Specialities, Comedienne, Sisters, and drawing Top-liners. Four weeks certain. PICKARD, Trongate, Glasgow.

EMPIRE, MIDDLESBROUGH.
WANTED. First-class Turns. Always open for anything big. Share or Certainty.

Will Miss Lizzie Glenroy please communicate?
Contract mislaid.
All communications to
W. K. Chatto,
Manager, Empire Theatre, Middlesbrough.

NEW THEATRE, WORCESTER.
WANTED. Big Star Attractions, on salary, or to find complete programme on share.
Arthur Carlton, New Theatre, Worcester.

PALACE THEATRE, READING, and NEW THEATRE, NORTHAMPTON.

WANTED. Known, all Communications should be addressed to W. T. Simmons, Managing-Director, Palace Theatre, Reading.

FRANK COYLE'S AGENCY.

WANTED. Big Star Artists, all lines, if good, March 24, 31, onwards.
1, Cross Flatts-drive, Beeston, Leeds.
Phone, 4,195. Telegrams: "Alarm, Beeston, Yorks."

HARRY LEATON'S AGENCY,
575, Argyle-street, Glasgow.
Phone, 1075 Charing Cross.
Wires, "Cockney, Glasgow."

WANTED. Several Big Tops (Salary or Sharing), and Artists of every description, until March 17 week, 1913. Full list of bookings, lowest terms, lithos, &c., immediately. Represented all over the country. Interviews by appointment only.

T. R. GANNON'S AGENCY,
163, Gloucester-road, Bristol.
Telegrams, "Fetes, Bristol." Telephone, 2636.

THE LIVE AGENT.

WANTED. Acts All Kinds, and Specialities, Now and on. Amasis send address.

PALACE, SUNDERLAND.

WANTED. Wanted, for March 17, Really Good Comedy Acts, First-class Novelties of every description, Big Singing and Dancing Acts, Comedy Acrobatic Specialities, and anything in the Pantheonic Line. Also Sensational and Darling Aerial Acts, Big Specialities, and anything with Strong Drawing Powers, for March 24 and 31, April 21, onward. Address, lowest terms, to Manager, Palace, Sunderland.

WANTED. good Small Speciality Act, also good Comedians. Auditions every Tuesday at Elephant Theatre, when full act must be given. Write for appointment. Barnard and Eden's Agency, Elephant Theatre, S.E.

WANTED. High-class, Refined, Big Attractive Numbers, Easter and onwards; terms and particulars. Mayer and Somers, Poole's Picture Palace, Chichester.

WANTED. March 24, good Knockabout, Acrobats, or any good Drawing Turn. Lowest to Bronson, Pic. Palace, Lisburn.

WANTED. Gala Acts (those doing two preferred), July 24, Aug. 4, 6, other dates. Full particulars, lithos, lowest terms. Tom Hay and Co., Gloucester.

WANTED. for Great Variety Competition, £1 Prize, Turns, Foresters, Thursday afternoon; Bow, Sadler's Wells, and Battersea, Friday night. State hall you wish to appear to Competition Manager, Sadler's Wells Theatre, Islington. Send stamp for reply.

WANTED. Wanted, for America, Experienced Marionette Workers, for my New No. 3 Show. To save time, state full particulars in first letter. Silence a polite negative.
Address, MME. JEWELL,
The Billboard, New York, U.S.A.

WANTED. for a week's Rag-time Carnival, Rag-time Dancers, Amateurs and Professionals; first prize, £10; second, £5; third prize, £2 10s. Write for particulars, Rag-time, 14, Mitner Square, Islington. No callers.

WANTED. Expert Hand-balancer and Acrobat, weight about 250 lbs. Give full particulars in first letter to F. Easter, 2, Becheroff-avenue, Southall, W.

MUSIC HALL ARTISTES WANTED

WANTED. Wanted, Novelty Acts, BIG SPECIALITY ACTS, BIG COMEDY ACTS, BIG ANIMAL ACTS, for Blackpool, Morecambe, Douglas, Southport, and Artists in all lines for other towns.

Send dates, terms, &c., to
WILL SLEY, 180, Oxford-road, Manchester.

WANTED. Wanted, Novelty Acts, New to North England and Scotland. List of bookings, actual lowest terms (in first letter), and lithos, (if possible), to the L. C. C.

(London, Country, and Continental) Agency, Proprietors, Geo. Smythson and Chas. Daly, Quin's-buildings, Pink-lane, Newcastle-on-Tyne.

The Only Agency in North England Controlled by Agent Holding London County Council's Licence.
Please Note:—
We wish to run an exclusive Agency, and do not desire Acts that are upon nearly every Agent's books, but can place Real Novelties at all the best Halls in Britain, Continent, U.S.A., &c.

WANTED. Wanted, Minstrel Artistes for First-class Troupe Touring the Best Halls and Theatres. Comedians, Vocalists, Banjoists, Good Man for Interlocutor and A.S.M. Full particulars and absolute terms to Fred J. Little, 4, Arthur-street, New Oxford-street, London, W.C.

WANTED. a Trick Cyclist for Whit Monday, to give two performances at a Gala. Full particulars and absolute terms to be sent to Entertainment Manager, A. W. Gamage, Ltd., Holborn, London.

WANTED. Music Hall Artistes who experience difficulty in obtaining copies of "The Era" at any of Messrs. Smith and Son's Bookstalls to kindly communicate with the Publisher, "The Era" Buildings, 5, Tavistock-street, Strand, W.C.

MUSIC HALL ARTISTES' WANTS

ALFRED WELLESLEY,
in a Delightful Comedietta, "UNCLE'S COURTSHIP."
WANTED. March 31, between Empire, Sheffield, and Empire, Newcastle, and April 14, precede Edinburgh. Booked into 1915 by Moss, Stoll, De Frece, Barrasford, Gibbons, Syndicate &c. Three Artistes. Runs 18 minutes. Today Hippo, Eastbourne (Top). March 10, Hippo, Yarmouth.

WANTED. March 24, to follow Falmouth, also March 31, also March 31. DAVENPORTE COMEDY CO. (Three Artistes), in the Laughing Hit of 1913, "DUCHESS OF DISHWATER." A scream from start to finish. A sure draw. Easily staged. Refined, well-dressed and played. Wire or write, Davenport, 26, London-road, Southampton.

WANTED. Known, Connie Wray, Queen of Irish Ballads and Chorus Songs. Usual success, this week, Queen's Theatre, Fleetwood. Wire for Monday, March 10, also few on, with exceptions. P.A., 45, Hurling-lane, Burnley.

WANTED. Sisters Mellon, March 17, 24, Easter, Harmonising Duettists. Original Business. Good Single for Good Friday. 82, Booth-st., West Manchester.

WANTED. Noddy Vokes, refined Comedy, Musical, and Talking Comedian, vacant March 10, 17. Address, 16, Moreton-street, Strange-ways, Manchester. Any Agent.

WANTED. Monday, Wire, Empire, Stockport. J. E. Bates, the Railway Porter, (Great Comedy Act). Assisted by Lady and Boy.

WANTED. Easter, Galas, &c.; Gilbert Dunbar, Renowned Ring, Trapeze, and Teeth Performer; own fixings. 4, Billington-street, Hulme, Manchester.

WANTED. March 24, 31, April 14, on Mons. Savaro, Celebrated Bird Mimic and Siffleur. Yorks. or Midland. Wire best offer, Theatre, Cinderford, Glos.

WANTED. March 17, by Gladys and Alber, in their Popular Comedy Act, introducing Singing, Dancing, and the Cleverest Tumbling before the public. Wire, Grand, Hanley.

WANTED. Monday next, also March 17, 31, Khrel and Khrel, great Spectacular Comedy Musical Pot-Pourri Star Attraction. Address 56, Gloucester-cres., Regent's Park, London.

WANTED. Monday next, March 10 (through misunderstanding), Rohde and Roche present their Comedy Act, The Chameleon. The Artist, and IT, Wire Olympia, Hacksteads, Lancs. After Saturday, 12, Weymouth-st., C-on-M, Manchester. Also vacant, March 17, 24, 31. Wire or write.

WANTED. Monday next, March 10, also 17, by Ward and Davis (Eva and Ryder), Reliable Comedy Duo. Wire, Palace, Witney. After Saturday, 86, Hackford-road, Brixton.

WANTED. March 17, later, by the Thespians (Louie and Harry); Playlet, "The Sword," or Double and Single. H. Liston, Hippo, Buxton.

WANTED. March 17, by the Bristow Bros., Comedians and Dancers, between Herne Bay and S. Wales. Wire, this, Electric, Wisbech. Next, Herne Bay.

WANTED. Known, wire for Monday next. The Three Hodgins, Continental Stage Aerial Gymnastic Wonders, in Scene, "On the Sands at Trouville." Big Set Scenery, attractive Posters, Lithos. Wanted, March 10, 17, 24. Wires, Hodgins, Empire, Redcar, Yorks.

WANTED. March 24, other dates, the Greatest and Most Sensational Act ever seen with Dogs. Chard, Workman's Hall, Ebbw Vale, Mon.

PIERROT WANTEDS.

WANTED. for Miss Beatrice Neill's high-class Concert Party, Baritone, Light Comedian. Eric St. John, 3, Chesham-road, Brighton.

WANTED. Light Comedian (good voice); used concert party, &c.; 12 months' contract. Write, Graham, Surrey Theatre, London.

PIERROT WANTS.

WANTED. Managers, come and see Miss Renee Adair, Comedienne and Principal Girl. The artiste with the cultivated voice. Age 19. Vacant summer. Speciality pianist (expert). Class party only. Come and see, Tivoli, Manchester, March 10. Miss Renee Adair, Manchester, 10th inst.

WANTED. by Contralto Vocalist (powerful) and Dainty Toe Dancer. Engagement with First-rate Concert Party. Apply, Box 4,438, "The Era."

SHOWMEN'S ADVERTISEMENTS.

WANTED. a Lady Swimming Tank Performer, for Picture Business, at once; long engagement. Oceanus, Forrest's Picture Hall, Mile End, London.

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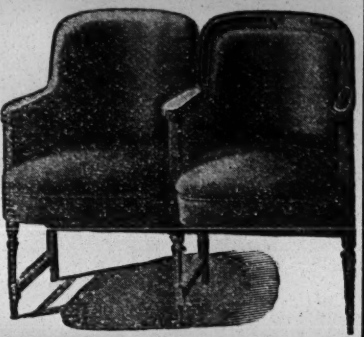
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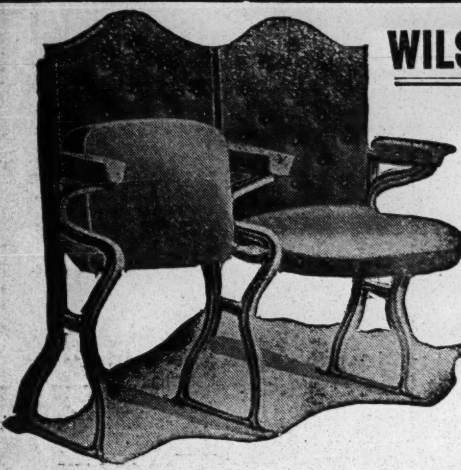
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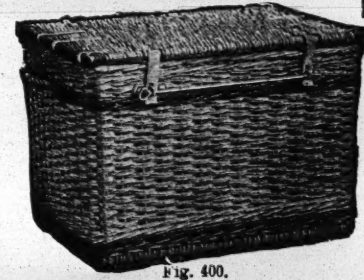


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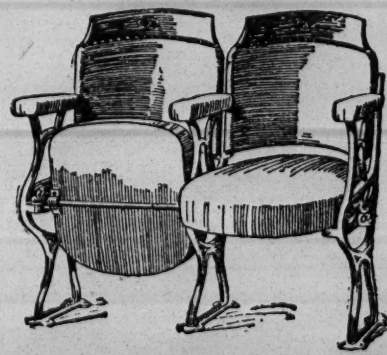
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on.**DOYLE and GIBSON, Comedians.**

March 10, Opera House, Worthington.

Panto settled, 1913-14.

DRUMMER GIRLS (SIX).

Vacant March 24 and 31.

March 10, E. Theatre, Mansfield.

ELECTRA, LA BELLE.Dr. Bodie's Famous Electro Hypnotic
Medium. Theatre Royal, Jarrow-on-Tyne.**ELLIOTT SAVONAS, THE.**

Musical Marvels.

March 10, EMPIRE, SWANSEA.

FOLAY and FRANCIS.The Hurricane Comedians. March 10, Hippo,
Lancaster. Vacant, March 21 and April 14.**GERALD, VIOLET.** The Ideal Boy.Concludes Pav., Trimdon Colliery; Monday,
King's Picture P., Kirby-in-Ashfield, Notts.**GOLDIN, CLIFF.**

Specially Engaged with Mr. Harry Tate.

Monday, Theatre Royal, Windsor.

GREENLEES, FIVE, in Novel Act,"On a Holiday." Big hit, Empire, Arma-
dale. Next, Pavilion, Johnston, N.B.**HALES, LILLIE.** Comedienne and Ex-
pert Dancer. This, Grand, Manchester.

Next, Empire, Ashbourne.

HART, DAVID. Variety Agent.

Change of address, 18, Charing Cross-rd., W.C.

Phone, 5383 Gerrard. Tel., "Divadart, London."

HART, SAMUEL. Variety Agent, 24,Endymion-road, Brixton Hill. Phone, 116
Brixton. Tel. address, "Sammet, London."**HENDERSON, FRANCES and**

GLADYS. Speciality Artists.

March 10, Palace, Huddersfield.

HENRY, NAN SKENE.The Manor House, Maduff,
N.B.

HERIOT TRIO.

March 10,
Empire, Wolverhampton.

HIGHAM, FRED, Variety Agent,
5, Durand-gate, Clapham-rd., S.W. Immediate
Engagements. Star Turns. Phone, 39, Brixton.

HILL, ROWLAND, "Ye Dame."
Add., Vaudeville Club, 98, Charing Cross-
road, London. Vacant March 10, 17, 24.

HYMACK, M. R.
Fulfilling engagement in South Africa
with Messrs. Hyman, Ltd.

JONES, MARIE, the Lady Proteus,
is a Sure Draw anywhere.
March 10, Lyceum Theatre, Govan.

KENYON, HARRY.
Vaudeville and Dramatic Agent (17 years)
Manager, Grand, Bolton, 11, Park-st., Bolton. Tel.
add., "Rennus, Bolton." Nat. Tel., 629 Bolton.

KINNARD and his Clever Dog, **LES**
LURAINES in Brass Instrumental Act.
Central Hall, Brandon. Next, Royal Picture
Palace, Trimdon, Durham.

LAYTON and **DOUGLAS.**
Quick Change Character Instrumentalists.
Next, Hippodrome, Chesterfield.

LITTLE'S, FRED J., Variety Agency,
4, Arthur-st., New Oxford-st., London, W.C.
Tel. add., "Wontold, London." Phone, 1626 Ger.

MAYNARD, TOM, the Doty One.
Concludes to-night 12 weeks as Abanaza in
"Aladdin." T.R., Worthing. P.A., 42, Canning-
st., Liverpool.

MAYNE, ERNIE (Simply).
Holborn, Islington, and Poplar.
Phone, 1408 Brixton.

MAYVILLES, THE (Stan and Elsie).
Original Lilliputian Character and Comedy
Studies. March 10, Gaiety, Birmingham, Vacant,
March 17.

MASKELL, Ninth week of illness.
All dates cancelled. Now safely at home.
126, Roker-avenue, Sunderland.

MCCARTHY, MOLLY.
Characteristic Vocalist and Comedienne.
This, Boro' T., N. Shields; next, Boro' T., Walls-
end.

MILSTED-BELL TRIO. "Three
Sharps in a Flat." March 10, Palace Theatre,
Retford, Notts. Vacant March 17, 24.

MOHAMED BEN MOHAMED.
Ten Sousa Arabs.
P.A., 8, A. B. Row, Birmingham.

MORRIS, MAMIE.
Success, Opera House, Kidderminster.
Monday, Temperance Hall, Merthyr Tydfil.

MURRAY, MAUDE MAY, in her
Magnificent Electrical Aerial Dance Act.
Empire, Whitley Bay. Vacant May 12, 19, 26.

NEWMAN and KNIGHT. Unique Act,
"A Juggler at Home." Pringle's, Rochdale.
P.A., Homestead, New Malden. Phone, 48 Malden.

NORA, NELLIE. Dainty Instru-
mental Act. This, Empire, South Shields.
Next, King's Palace, Kirby-in-Ashfield.

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Agent, 18, Charing Cross-road, W.C.
Tele., "Pacey's, London." Phone, 7173 Gerrard.

PALMERS, THE FIVE MUSICAL.
Monday next, Clapton Rink Cinema, London,
N.E. Vacant March 17, London or S. Wales.

PERMANE, CAPTAIN. Real Live
Troupe of Teddy Bears. Teddy Bears. Vac.
May 19. Queen's Theatre, Fleetwood.

RAYMOND, THE,
ANIMATED PICTURE CO.,
10 and 12, Garrick-street, London, W.C.

REEVES, VARIETY AGENCY,
Heathfield, 331, Brixton-road, S.W.
Tele., "Formerly, London." Phone, 1066 Brixton.

RENSHAW, NANCY.
Laughing Negress and Bone Soloist.
March 10, Palace, Tunstall, Staffs.

RIVERS, PAULINE, Ballet Producer.
12 Little Sunshines, including LITTLE
EMMIE. Poole's, Maesteg.

ROBSON, DOLLY.
Dr. Bodie's protégée. Great success, Titanic
song. Theatre Royal Jarrow-on-Tyne.

ROHDE and ROCHE. That Original
Act "The Chameleon, The Artist, and IT."
Always a success everywhere. See advert.,
"Artists' Wants."

ROZEL,
An Artist. That's all.
12, Georges-road, Liverpool.

RUBIE, PRINCESS.
Principal Robber, Bodie's Royal Magnets.
Theatre Royal, Jarrow-on-Tyne.

SILVO, MUSICAL.
Unapproached and unapproachable—Vide
Press. Address, c/o "The Era."

STACEY, ARTHUR. Eccentric Comedian
and Dancer. Hip., Nottingham, Mar. 10,
Pal. Derby. Vac. Mar. 31, April 7, 97, Graham-
road, Hackney.

STEBBINGS, EDGAR, Variety Agent,
28, Egerton-street, Hulme, Manchester.
Tels., "Stebbing." Phone, 9261 Central.

ST. JOHN, BROS. Music, Humour,
Dancing. March 15, Sail South Africa. Vac.
Panto. Letters, Mr. Rufe Naylor, 41, Charing
Cross-rd., W.C.

STOCKWELL, WALTER. Tremendous
Success, Spec. Mat., Waltham Green. Vac.
Mar. 10. Wire or write, 25, Mostyn-rd., Brixton,
Mar. 17, Grand, Waltham Green.

SYDNEY, MASTER.
This, Hippo, Colchester.
Next week, Hippo, Lowestoft. Vacant March 24.

SYLVESTER'S FETE and VARIETY
AGENCY. Estab. 1878. Licensed by L.C.C.
271, Clapham-road, London, S.W.
Phone, 2064 Brixton.

TALBOT and CLARE.
"An Eastern Absurdity."
Monday, Salisbury Palace, Leek.

TERRY, SISTERS (Bella and Minnie).
Conclude a most highly successful engage-
ment with Chas. Elderton's Panto, "Aladdin."
March 10, Tivoli, Hull.

THORNE, ROSA LINE, Contralto Voca-
list. One Description. Illustrated, Ballade.
Per. add., 32, North-side, Clapham Common, S.W.

TUDORA'S (EDITH) PONIES.
Liberty March 17 (between Reading and Tun-
bridge Wells). Monday, Palace, Reading.

TYMES, THE. Pretty Song Scenes,
"The Enchanted Clock" (3446). Newly
Dressed and Staged. Vac. Easter. Alex. T., New
Washington.

VINCEN T.
Acrobatic Table Expert.
March 10, Lyceum, Glasgow.

WELDA and WYNNE (Bert and
Dorothy). This, O.H., Scarborough; next,
Empire, Middlesbrough. Vacant, March 17. Wire.

WHEELER'S (late Beecham and
Wheeler) Musical, Dramatic, and Variety
Agency, 12, Henrietta-street, W.C. Tel., 1280 Ger.

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WILDER BROTHERS,
Pyrotechnic Artistes, Gala and Fete Agents.
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WILSON, J. A., and Private Towser.
March 10, the Pavilion, Northwich.
At liberty March 17 and 24.
Wire or write above; or Agents,
Shaw's Agency, 18, Adam-st., Strand, London;
A. D. McFarlane, 136, Renfield-st., Glasgow.

YAMAMOTO and MISS KOYOSHI
TROUPE. Celebrated Japanese Equilibrist
and Entertainers. Perm., 30, Rue d'Orsel, Paris.
March 10, Picturedrome, Long Eaton. Vacant
March 17, 31, May 5, on. Share or certainty if re-
quired with Own Company.

ZENITH and WHYTE.
"The Jelly Wobble."

APPLICATIONS for POSITIONS
on the BACK PAGE of "The Era"
should be addressed to the Publisher.

RE-ADDRESSING.

Artistes using "The Era" Office as their
permanent address can have their letters
re-addressed immediately on their
arrival by giving information to the
Manager, "The Era" Letter Depart-
ment.

What

THE EVENING NEWS.

London's most widely read Evening
Journal, says about

Lotte Sarrow

in SHE PAYS THE PENALTY
at the PALLADIUM.

The Palladium's New Wordless
Play.

"She Pays the Penalty," produced last
night at the Palladium, is a wordless play
of strong dramatic qualities, but was a little
daring in parts.
Briefly, the story is of a young officer, who
receives a visit, in the capacity of a lover, of
the young wife of his general, who, after a
tender but daring love scene departs. During
her absence the general appears on the scene,
and in a duel with the captain is killed. The
captain has just time to cover up the body
before the young wife returns laughing and
dancing.
In the midst of her frolics she discovers
the body of her husband, and the shock turns
her brain, and, by setting fire to her filmy
dress, she is burnt to death, and "pays the
penalty" for the crime committed.
Miss Lotte Sarrow, a Russian actress,
takes the part of the young wife. She has an
opportunity of giving play to some very fine
emotional acting, and was well received.

MUSIC HALL HOME

(founded by "The Terriers," 1896)

Now removed to 53, ALEXANDRA-ROAD, GIPSY
HILL, S.E., adjacent to Gipsy Hill Station. A
delightfully situated suburban residence.
Aged and Infirm Members of the Music Hall
profession are provided with a comfortable home,
which is conducted on strict business lines,
whereby the maximum of benefits are bestowed
at a minimum of expense. See yearly Balance-
sheet and Reports.

President, MR. WALTER DE FRECE.
Chairman and Treasurer,
MR. HARRY BARNARD.

The Committee meet at 69, Kennington-road, the
first and third Friday in every month at 3.30 to
consider applications for admittance to the Home.
J. SPARROW, Secretary.

M. H. A. R. A.

A SPECIAL GENERAL MEETING

(in accordance with Rules 9 and 26)

will be held on

FRIDAY, March 28, 1913,

at the

BEDFORD HEAD HOTEL, Maiden Lane

at 2 o'clock.

Business: Election of Hon. Trustee, in place of Mr.
Paul Martinetti, resigned.

Admission by Card of Membership only.

By Order of the Committee,

C. DOUGLAS STUART,
Secretary.

M. H. A. R. A.

and
VARIETY ARTISTES' BENEVOLENT FUND,
18, CHARING CROSS-ROAD, W.C.

NOTICE.

The Secretary desires the addresses of the follow-
ing members:—Costello and Freeman, the Howatts,
Wellman, Lydia Neilson, Montie and Welma, Ret-
ford and Walsh, J. W. Knowles, Madge Northcote,
Jack and Ted Lenford, Videos and Alice Wyatt.
Will any member knowing the addresses of the
above kindly communicate with the Secretary?

CHARLES DARE'S FAMOUS MINSTRELS.

A BOOM IN MINSTRELS.

WANTED, the Best Theatres, Halls, and Twice-
Nightly Houses for

CHARLES DARE'S FAMOUS MINSTRELS.
25 Brilliant Minstrel Performers, 25.

A Show Arranged and Produced under Expert Minstrel
Management.
Every Member in this Company is an Artist in his own
particular line.

AUTUMN DATES WANTED.

October 6, onward.

SHARE, CERTAINTY, OR RENTAL.
Each Member absolutely the Pick of the Minstrel
Profession.

This Company is under the personal control and
direction of Mr. CHARLES DARE.

DARE'S MINSTRELS

have performed at the
LONDON COLISEUM (twice),
the principal Halls of the MOSS and
STOLL Circuit (two tours),
CRYSTAL PALACE, LONDON (three
engagements), etc., etc.

Twelve kinds of Lithos by Staffords.

WANTED, AUTUMN DATES, Oct. 6, onward.

SHARE, CERTAINTY, or RENTAL.

All coms., CHARLES DARE, Empire Theatre,
Douglas, I.O.M.

THE

THREE TALENTS



THE THREE TALENTS

in an artistic and refined
musical and dancing mélange,

AFTER THE BALL.

Special Engagement Monday next and
during the week—

CHELSEA PALACE.

Enormous success last week—

HAMMERSMITH PALACE.

Vide Press—

THE ERA, Feb. 26:—

"A great success. Miss Vera Sylvia's exposition of
the famous Salome dance was really wonderful for a
child of 14, and she was none the less successful in
her Spanish dance. Miss Gertrude Rubenstein cleverly
presides at the piano. She displayed a keen sense of
touch and quite an extraordinary knowledge of tech-
nique for one so young." "Master Leonard Rubenstein
renders his violin solos with rare feeling and delicacy."
"Exceptionally well dressed."

"At the risk of being considered ungallant, I
must express the opinion that the average lady
ventriloquist is not very convincing, the difference
in the voices being so slight. The best I have yet
heard to overcome this defect is Miss Josephine
Langley, who has been appearing at the Leeds City
Varieties this week. Her 'boy's' voice is full and
deep as the youth of fifteen whose voice is breaking,
and her other voices are quite distinct in pitch and
intonation. It is altogether a clever performance.
She learned the art by mimicking her brother, who
was a successful ventriloquist, now retired from
the stage, and has been at it since twelve years of
age, though she has only been two years on the
halls."—Yorkshire Post, Dec. 31, 1912.

JOSEPHINE LANGLEY,

The New Lancashire
Lady Ventriloquist.

Several Tours Broadhead, V.T. Controlling
Coy., Stoll, Coliseum, London Syndicate, and
for every independent Hall away from the
Tours. Fully Booked from Jan. 1, 1912, till
Dec. 7, 1914. All contracts by my Sole Agent:

WILL DALTON

March 10, HIPPO, NEWCASTLE. W.D.

VANITY FAIR.

The American Pictorial Weekly.
Edited by PHILIP MINDIL.

A weekly digest of all that is interesting in
Society, the Stage, Baseball, Football, Motoring,
aviation, Music and current events. Impartial
Political Cartoons. Profusely illustrated. Every
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A BOLT FROM THE BLUE.

THE WHOLE OF THE PROFESSION :: ::
STAGGERED, BEWILDERED AND AMAZED.

WHAT!

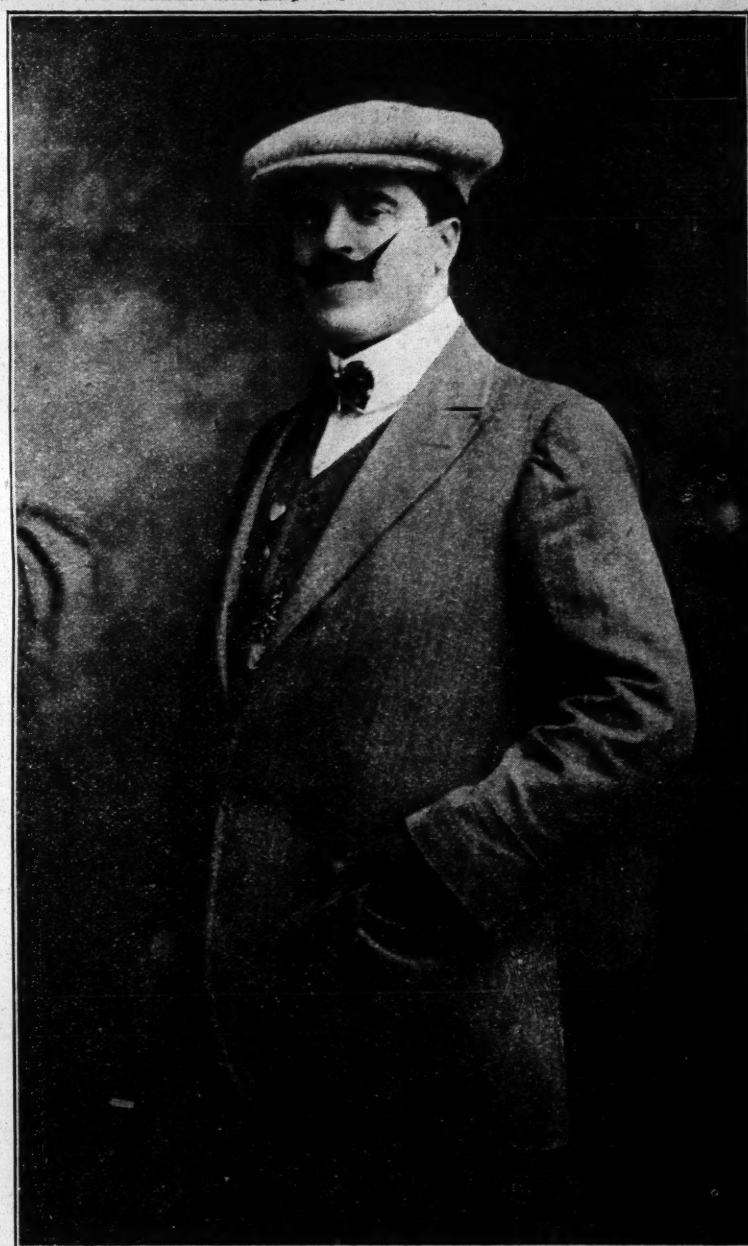
DR. BODIE AGAIN IN GLASGOW?

YES!

AND A VERITABLE TRIUMPH.

Despite all the cruel and slanderous statements made from time to time against
the good name of Dr. Walford Bodie, and the unjustifiable and cruel attacks made
upon him, he appeared again in Glasgow last week, opening at the Lyceum Theatre
to houses packed from floor to ceiling. On making his reappearance he was cheered
to the echo again and again, several minutes having elapsed before he could proceed
with his performance. Such scenes of wild enthusiasm have seldom been witnessed
in any Music Hall in Glasgow. In both his big acts he fairly brought the house
down, being recalled again and again, a speech being demanded at every performance.
On Friday night he was visited by the students from Gilmore Hill University,
Glasgow, who gave him an excellent hearing, a deputation of them waiting upon the
Doctor afterwards and personally complimenting him on the excellence of his
performance. He has promised to give them a private demonstration of his powers
and claims on his return to Glasgow in a few weeks' time. Dr. Bodie had a rousing
send off on Saturday night at both houses, which were packed to the doors, all the
seats in the dress circle and stalls having been sold in advance at increased prices,
and hundreds were turned away.—Vide Press.

NO ONE CAN RESIST THE MAGIC OF HIS PERSONALITY. HE CARRIES ALL BEFORE HIM.
HE IS IRRESISTIBLE.



DR. WALFORD BODIE (The Laird o' Macduff).

The "Glasgow Evening Times" says,
Feb. 25, 1913:—"Dr. BODIE AGAIN
IN GLASGOW AT THE LYCEUM."
Dr. Walford Bodie and a full variety com-
pany are responsible for the chief entertainment
at this popular Clyde-side house. The large
audiences who attended both "houses" last night
witnessed both as an instructive and amusing
two hours' entertainment as one could wish for.
Dr. Bodie's performance needs no introduction.
Suffice it to say that all he performed last night
was followed with much interest. He is a ven-
triloquist of the first water, and during his sketch
"The Laird's Highland Party," he speaks in no
less than fourteen different and distinct voices.
A clever illusionist is Albert E. Bodie, son of
Dr. Bodie, and during the time he occupies the
stage he completely mystifies his audience. Dolly
Robson of Coatbridge, fairly brought down the
house by her singing of Dr. Bodie's song,
"Heroes of the Titanic."

The "Weekly Press" says, March 1
1913:—"Dr. BODIE AT THE LYCEUM
THEATRE—RECORD HOUSES."
"Dr. Walford Bodie, who is no stranger to
Glasgow, proved himself to be a prime favourite.
Standing room only has been nightly the order
during the Doctor's week. All his performances
are followed with intense interest. As a ven-
triloquist he is in the forefront of his profession,
and during his sketch "The Laird's Highland
Party," he speaks in fourteen different and
distinct voices. He also introduces his up-to-date
sensational performance of Electric, Hypnotic and
Magnetic Wonders, assisted by the beautiful
"LA BELLE ELECTRA." His son, Albert E.
Bodie, society illusionist, gave a splendid per-
formance, his many tricks fairly mystifying the
audience, and he received well-merited applause.
Dolly Robson, Dr. Bodie's protégée, brought down
the house with Dr. Bodie's great song "Heroes of
the Titanic."

The "Glasgow Evening News" says,
Feb. 25, 1913:—"Dr. BODIE AT THE
LYCEUM."

The cordial receptions accorded Dr. Bodie must
have exceeded his most sanguine expectations.
As a ventriloquist, Dr. Bodie is second to none,
and in "The Laird's Highland Party," in which
he speaks in fourteen different voices, he gave of
his best. Then with his scientific "show" he left

All records absolutely smashed. Rebooked to return at big increase. Also specially engaged
for two weeks PALACE, GLASGOW. Returning to the City in a few weeks' time. Many thanks to
Messrs. De Vere and Edleston for offer of two weeks Olympia, Glasgow, also R. A. P. Williams, Esq.,
offer of two weeks Savoy, Glasgow, and Harry McKelvie, Esq., for contracts two weeks Palace,
Glasgow, at the biggest price ever paid to any Vaudeville Artist. Also many thanks to numerous
friends who sent me wires of congratulation, and to J. H. Gadden, Esq., the Manager, for his great
kindness and courtesy shown, and for most happy and comfortable week, also thanks to the whole
of his staff in front and behind the theatre.

STILL THE HEAD OF THE VAUDEVILLE WORLD.

Only vacant dates this year are as follows:—April 14 between No. 1 trampon and Liverpool; May 5,
between Liverpool and London; May 26, June 18, 21; nothing then till October 13, 20; November 13, 21;
December 8, 15, 22, 29. Fast booking! 1914. Terms: Shares or certainty. Only first class theatres and
halls entertained. Managers in making offers please remember my expenses are over £100 weekly, I
travel over twenty people and four tons of baggage.

All letters addressed to—DR. WALFORD BODIE, M.A., O.M.

This week—Theatre Royal, Jarrow. Next week—Theatre Royal, Chorle.

LOOK OUT FOR STARTLING ADVERTISEMENT.

Moss' Empires Ltd.

Managing Director - - - Mr. FRANK ALLEN.

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[INTERVIEWS BY APPOINTMENT ONLY.]

Telegrams: "TWIGSOME, LONDON."

CALLS FOR MONDAY, MARCH 10, 1913.
THE LONDON HIPPODROME.

Rehearsal at 10 a.m. for :-

"Hullo, Rag-time!" Fred Conquest & Co., Carl Lynne, Bioscope, Rich Taylor, Larola.

EMPIRE, FINSBURY PARK.

Rehearsal at 1 p.m. for :-

Brooklyn Comedy Four, Kathleen Kay, Phil Ray, Dale & O'Malley, Jimmy Glover and his Band, Bioscope, Rhoda Paul, Marie Santoi, Roland Bros., James Stewart.

EMPIRE, NEW CROSS.

Rehearsal at 1 p.m. for :-

Toft & Tate, Jack Warman, Mr. & Mrs. Gardner, Whittaker & Hill, Barclay Gammon, The Keppels, Four Amaranths, Great Weiland, Bert Terrell, Bioscope.

BROADWAY T., NEW CROSS.

Rehearsal at 12 noon for :-

"The Chocolate Soldier."

ALEXANDRA THEATRE, STOKE NEWINGTON.

Rehearsal at 12 noon for :-

J. D. Hunter & Co., Reg. Brown, Bioscope, Maie Du Chay.

EMPIRE, CARDIFF.

Rehearsal at 2 p.m. for :-

Sisters Finney, Little Ganty, Dora Lyric, Thora, George Mozart, Morny Cash, Real McKays, Bioscope, Juggling Nelson, Griffiths & Carmen.

EMPIRE, SWANSEA.

Rehearsal at 2 p.m. for :-

Lecardo Bros., Winifred Ward, Ray Wallace, Elliott Savonas, Jessie Buckle, Dick Tabb, Leipzig, Sam Kelly, Bioscope.

EMPIRE, NEWPORT.

Rehearsal at 2 p.m. for :-

Durant Bros., Bioscope, Fred Barnes, Lil Hawthorne, G. H. Chirgwin, Doughty & Laney, Eliss Seebach, Chas. Cardow.

PANOPTICON, CARDIFF.

Rehearsal at 3 p.m. for :-

Gray & White, Rosie Sylvester, Pictures.

OLYMPIA, CARDIFF.

Rehearsal at 12 noon for :-

Wal Briggs, Ivy Gallard, Pictures.

EMPIRE, NOTTINGHAM.

Rehearsal at 1 p.m. for :-

Frances Letty, Crystal & Saville, Ethel Loftus, George Benson, Herbert Darnley's Company including Jack Williams, Wild Willie & West, Nixon Grey, Erne & Chester, Bioscope, Peter & Potts.

EMPIRE THEATRE, GLASGOW.

Rehearsal at 12 noon for :-

Stein-Esthor Trio, Motley Four, Three Melbournes, Bella & Bijou, Ida Vaili, Billy Merson, "Concealed Bed," Bioscope, Andrew McManus.

COLISEUM, GLASGOW.

Rehearsal at 12 noon for :-

Thorpe & Coe, Lily Burnand, Harry Bedford, "This is the Business," Gerald Griffin & Co., Alec Kendall, Three Lyres, Bioscope, Newman & Royle.

GRAND THEATRE, GLASGOW.

Rehearsal at 12 noon for :-

"A Petticoat Prince."

GRAND, BIRMINGHAM.

Rehearsal at 11 a.m. for :-

Eustace Gray's "Palladium Minstrels."

NEW PALACE, SUMMERHILL, BIRMINGHAM.

Rehearsal at 12 noon for :-

Field & Lewis, Charley Drew, Gracie Bard, Pictures.

Artists in the Midlands wishing to submit trials for their acts should apply to the manager of this theatre.

EMPIRE PALACE, BIRMINGHAM.

Rehearsal at 1 p.m. for :-

Wille Bros., Russell Brandow, Gladys Mavins, The Grotesques, Daisy Dormer, Bert Byrne & Lady, Woodward's Seals, Bioscope, Donal McDougal, Talbot & Pearce.

Notice to Artists.

The management invite artists engaged in Birmingham to take advantage of the handsome and high-class lounge which has recently opened adjoining the Empire Theatre, and under the same management. All facilities are provided for correspondence, &c.

EMPIRE PALACE, LIVERPOOL.

Rehearsal at 1 p.m. for :-

Thornton & Wagner, Ivey Latimer, Mason & Barr, Williams & Warden, Eugene Stratton, Harry Webber, Miss Deryl Mercer & Co., Wilfred Burnand, Bioscope.

OLYMPIA, LIVERPOOL.

Rehearsal at 1 p.m. for :-

Chas. Norton, The McNaughtons, Shirley & Ransome, Three Cornerfords, "The Rag-time Revue," Bioscope, Marjorie Dawson, Adam Tomlinson.

EMPIRE PALACE, LEEDS.

Rehearsal at 2 p.m. for :-

Jack Thomas, Tom Wootwell, Bob & Jenny Leonard, Fred Russell, Ike & Will Scott, Jen Latona, Liane D'Eve, Bioscope, Miller Bros.

PALACE THEATRE, HULL.

Rehearsal at 2 p.m. for :-

Lee & Kingston, Three Cape Girls, Sammy Shields, George Lashwood, Bioscope, Edith Fink, Solo, Rob, Ivy & Lynn, Sabie Fern & Co., Chas Lewis.

EMPIRE PALACE, SHEFFIELD.

Rehearsal at 1 p.m. for :-

George Newburn, Park's Eton Boys, Lane & O'Donnell, "The River Girl," Bioscope, Cicely Gray, Jack Smiles, Will Van Allen, Dauntun-Shaw Troupe.

EMPIRE THEATRE, BRADFORD.

Rehearsal at 2 p.m. for :-

Louie Tracey, The Whittakers, Stacey & Williams, The 'Craggs,' "Arms and the Girl," Bioscope, Fred Lincoln, Luis Alvarez.

EMPIRE, NEWCASTLE-ON-TYNE.

Rehearsal at 1 p.m. for :-

Van Der Koors, Archie Naish, Albert Chevalier, The Harlequinades, Bioscope, Olive Armistead, Ida Barr, Harry Grey, Paulhan Team.

EMPIRE THEATRE, EDINBURGH.

Rehearsal at 1 p.m. for :-

Esie Bower, Bioscope, Russell Trio, Cooper & Lait, Herbert Darnley's Co. including Jay Laurier, Harry Fields, O'Gorman Bros., Paulastos, Hands & Lorenzi.

EMPIRE, STRATFORD.

Rehearsal at 1 p.m. for :-

Robins & Collier, Tom Stuart, Spiegler Quintett, Jack Marks, Houdini, Bi-Ber-Ti, Aggie Nolan, Bioscope, Wheeler & Berkeley.

The following are booked in conjunction with the above:

EMPIRE, SUNDERLAND.

Managing-Director: Mr. Richard Thornton.

Rehearsal at 12 noon for :-

Fred Sheperd, Susie Bellmore, Tom Costello, The Shentons, The Bellhatts, "Don't You Believe It," Stelling & Revell, &c.

Artists are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

EMPIRE, WEST HARTLEPOOL.

Managing-Director: Mr. Richard Thornton.

Rehearsal at 12 noon for :-

Wullie Walker, The Croise Trio, Bioscope, Bert Gilbert.

Artists are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

EMPIRE PALACE, S. SHIELDS.

Rehearsal at 1 p.m. for :-

Jock Barrie, Four Kemptons, Madeline Rossiter, Chas. Austin & Co., The Ansonia Trio, Lily Lister, Orpheus, Gus Garrick.

Artists are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

EMPIRE THEATRE, DUBLIN.

Rehearsal at 12.30 p.m. for :-

Omega Trio, Pictures, Zoe & Bunnie, Frank Melvin, Harris Trio, Des Desborough, Walker & Bunting, Francis Rayne, Six Gordons.

EMPIRE THEATRE, BELFAST.

Rehearsal at 1 p.m. for :-

The Impromptus, Bioscope, Sisters Goodman, Knock Simpson, Ellina Turner, The Three Its, Raie Walters.

HER MAJESTY'S, WALSALL.

Rehearsal at 12 noon for :-

Stock Company.

IMPERIAL HALL, WALSALL.

Rehearsal at 12 noon for :-

Picture Entertainment, Illustrated Songs, &c.

GRAND PICTURE HOUSE, WALSALL.

Picture Entertainment.

GRAND THEATRE, NOTTINGHAM.

Rehearsal at 12 noon for :-

"Man to Man."

IMPORTANT NOTICE TO ARTISTES AND AGENTS.—When an artiste or act, having previously played on the Moss' Empire Tour, is re-engaged for further dates, the Contracts will be sent to the agent who negotiated the last engagement—unless notice has been received from the artiste that this is not desired. It is therefore important that should artistes change their agents, notification in writing be immediately sent to Moss' Empires, Ltd., stating through whom they desire their business transacted.

PLEASE NOTE.—NO DEPUTIES WILL BE ACCEPTED AT REHEARSALS. ANY ARTISTES ABSENTING THEMSELVES WILL BE LIABLE TO HAVE THEIR CONTRACTS CANCELLED.

SPECIAL PROVISION HAS BEEN MADE AT EACH THEATRE FOR THE EXHIBITION OF LOOSE PHOTOGRAPHS. ARTISTES ARE REQUESTED TO SUPPLY THESE TO THE MANAGER ON REACHING THE THEATRE, AND THEY WILL BE RETURNED IN GOOD CONDITION AT THE END OF THE WEEK.

RE APPLICATIONS FOR ENGAGEMENTS.—All applications by either Artistes or their Agents must be made to the Head Office. Lowest terms must be stated, and distinction made between salaries required for larger and smaller towns. Vacant dates should be stated. If a list of existing bookings be sent, it will render selection easier. **SILENCE, A POLITE NEGATIVE.** To avoid confusion Artistes employing Agents should accredit one only at one time to do their business.

BOOKING DEPARTMENT.—This department is now under the supervision of Mr. ERNEST WIGHTON.

EMPIRE THEATRE, SOUTH SHIELDS.—Artistes and Agents wishing to submit TRIALS for their Acts in the North should apply to the Manager, as Matinees are held every Wednesday for that purpose.

N.B.—MR. FRANK ALLEN or MR. ERNEST WIGHTON can be seen by appointment on all matters arising out of the above, and for the discussion of entirely new Numbers.

INSTRUCTIONS TO ARTISTES.—Artistes must have at least Fourteen Band Parts for English Orchestrations, and Seventeen Band Parts for Foreign Orchestrations. Matter of Bill, Blocks, and Specimens of Pictorials FOR THE ABOVE THEATRES must be sent to HEAD OFFICES, at above address, THREE WEEKS before Opening, failing which Artistes will run the risk of having their engagements cancelled. **IMPORTANT.**—Artistes must forward Copies of Songs to the STAGE DEPARTMENT, ABOVE ADDRESS, TWO WEEKS previous to Opening, with Assignments for same, which will be returned. Artistes are requested to note carefully that the clause in their contracts relating to rehearsals will in future be strictly enforced. Artistes' Scenery, Properties, &c., MUST be fireproofed in accordance with the regulations of the Licensing Authorities. **ARTISTES WILL CLEARLY UNDERSTAND THAT THEIR BUSINESS MUST BE FREE FROM ALL VULGARITY.**

IMPORTANT.—All sketches produced at the above theatres must be licensed by the Lord Chamberlain. A complete copy of the script of every sketch as licensed, with a copy of the Lord Chamberlain's licence, must be sent to the Head Office twenty-one days at least before the performance of the sketch at any of the above Theatres.

No order or contract for goods or services must be accepted for any of the foregoing theatres except upon receipt of an Official Form, issued from the London Offices, and signed by either Mr. Frank Allen (the Managing Director) or Mr. N. Pallister (the Business Manager), otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases, where goods are required at once, suppliers must look to the individual placing the order, who will be personally liable, unless an official confirmatory order, signed as above, is received within forty-eight hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the London Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss of or damage to any MSS., Songs, &c., submitted for consideration.

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Providing Continuous Engagements for Artists at the most Important Variety Theatres in the London Area.

General Administrative Offices:

1, DURHAM HOUSE ST., STRAND, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, March 10, 1913.

LONDON PAVILION.

Rehearsal at 12.
Ernest Rolfe Co., "Ragman," Leslie Stiles and Co., Bransby Williams, Flo Irwin and Co., Sam Stern, Seven Bramusas, Silbon's Circus, Ben Albert, Irene Richards, Bowman and Morton, Sisters Montague, Dorothy Varick, the Four Cheres, the Four Brags.

TIVOLL.

Rehearsal at 12.
Ida Crispi & Co., Elsie Faye and Co., Little Pam, Marie Courtenay, Lily Flexmore, Ross and Lewit, Harry Williams and Nat D. Ayer, Gladys Huxley, the Courtiers, Mike S. Whallen, Jake Friedman.

OXFORD.

Rehearsal at 12.
Henri de Vries and Co., F. M. Tallman, Hanley and Dunlevy, Aerial Smiths, Jack Lane, Daisy Stirling, Les Inconnus, Clifford Morgan, Ena Dayne, King and Benson, Fitz Allen, Syd Walker, Four Vagabonds, Seven Perezoffs, Alexandre and Hughes, Ragged Riggers.

METROPOLITAN.

Rehearsal at 12.45.
J. and H. B. Jewell's "Change," George Carney's Wedgwood Classics, Bellonini, Mollie Seymour, Rowlands and Ford, Walton and Lester, Daisy Stirling, Chris Baker, Dorothy Varick, Elsie Faye and Co., Bioscope.

SOUTH LONDON.

Rehearsal at 12.
Peterman's "Stationmaster," E. Rousby's Electrical Show, Ernest Rees, Society Quartette, Mona Vivian, Huley and Bent, Frank H. Fox, Naughton and Gold, Harry Randall, Gordon and his Lassie, Four Kasracs, Bioscope.

These Calls are communicated by the Managements for the information of Artists "without prejudice."

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THE BILLBOARD.

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EDWARD MARRIS' CORNER.

FAKING THE FILM

(SKINNY MACOLOUR.)

VACANT, NORTH OR MIDLANDS—March 17.

MARCH 10—PALACE, MANCHESTER.

NORTH COUNTRY MANAGERS, PLEASE SEE THIS SHOW.

ETHEL WARD, HER MADCAP MAJESTY

MARCH 3—PALACE, BURNLEY.

VACANT—October 13, Lancs or Yorks.

MUM'S THE WORD

A NON-STOP LAUGH.

FRED CAMPLIN
AND COMPANY
OF 16 IN

A Real Success. This week at Olympia, Liverpool. Other dates immediately offered by Moss' Empires. Press says: "Mum's the Word" is a move in the right direction, a cleverly constructed and brilliantly played miniature farcical comedy, sans napstick and red-nosed buffoonery. The audiences were not slow to appreciate good fare, and rewarded the hard-working company with three curtains.

First Suburban Production MARCH 10, WALTHAMSTOW.

Music for all above specially composed by A. W. KETELBEY.

Communications to the Author and Producer of above—

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39, Princes Place, Princes Road, Holland Park, W.

TELEPHONE—1383 PADDINGTON.

LAWRENCE BROUGH

and his Famous Company of Comedians, and

MISS OLGA ESME,

In the immense laughing successes

CONFUSION ON THE BEACH
CONFUSION (Seven Artistes.) ON THE BEACH
CONFUSION Vacant— MARCH 10. ON THE BEACH
CONFUSION ON THE BEACH
CONFUSION (Seven Artistes.) ON THE BEACH
CONFUSION Vacant— MARCH 10. ON THE BEACH
CONFUSION SIR FRANCIS BURNAND'S ON THE BEACH
CONFUSION Three Act Laughing Success, ON THE BEACH
CONFUSION THE LADY OF OSTEND, ON THE BEACH
CONFUSION (Twelve Artistes.) ON THE BEACH
CONFUSION Available once or twice nightly, ON THE BEACH
CONFUSION Vacant— (Vaudeville or Theatre.) ON THE BEACH
CONFUSION MARCH 10. ON THE BEACH
Plays 1 1/2 to 2 1/2 hours.

For Vacant Dates,

Will Collins or Will Sley.

FRANCIS LAIDLER invites all Managers to the Prince's Theatre, Bradford, next week, to see his new Merrillogue, in Three Scenes, entitled

THE STAR TURN.

Written by ARTHUR W. FIELD
(Author of Francis Laidler's principal Pantomime Successes).

WILL LINDSAY as JOE DOBBIN.

This great Comedy Sketch plays 20 minutes (25 minutes if required), and will be produced complete on Monday next. Five Artistes. All special Scenery. Times, 7.15 and 9.30.

Dates also wanted for FRANCIS LAIDLER'S celebrated

PRINCE'S CHILDREN,

also appearing twice nightly at the Bradford Prince's Theatre next week.

All communications,

PRINCE'S THEATRE, BRADFORD.

CHARLES W. & JOHN R. POOLE'S PRODUCTION.

THE LOSS OF THE

TITANIC

(The Immortal Tale of Simple Heroism.)

VACANT, Mar. 31, for the above Production.
MARCH 10, GRAND, BOLTON.
Sole Agent, HARRY BURNS.

AN UNDOUBTED SUCCESS!
SUCCESS!! SUCCESS!!!

BARNETT LANDO

Invites Managers and Agents to see his Successful Hebrew Comedy Episode, "ONE OF US," at the

EMPIRE, CAMBERWELL,

This Week. Time, 6.50 and 9.25.
Three People.....14 minutes.

SUCCESS! SUCCESS!! SUCCESS!!!

Second House Monday took four calls.

Vacant, March 10, 17.

Re Dates, ARTHUR JEFFERSON,
132, Charing-cross-road, London.

To Hotel Proprietors who regularly file "The Era"

METAL TABLETS

of "THE ERA"

can be obtained on application to the Publisher, "The Era" Buildings, 6, Tavistock-street, Strand, W.C.

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Chairman & Managing Director, OSWALD STOLL.

Secretary and Chief Accountant, W. S. GORDON MICHIE.

ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director.

CALLS FOR MARCH 10, 1913.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
Violet Vanbrugh in "The Woman in the Case," Rinaldo, Cornalla and Eddie, The Delevines, James A. Watts, Zona Verey, Harry Moore, Kinemacolor, Robert Belling, Lorna and Toots Pounds,

Please note the Continental Pitch has been adopted by the Coliseum Orchestra.

THE NEW MIDDLESEX.

Rehearsal at 11 a.m. for:—
"Under Two Flags," Selection, Master Frank Wilson, Bioscope, Alf Chester, Ruffin's Monkeys.

THE HACKNEY EMPIRE.

Rehearsal at 11 a.m. for:—
George Formby, Olga, Elgar and Eli Hudson, Bioscope, Smite and Smote, Kara, Will Hay, Cabaret's Dogs, J. H. Scotland, Selbit's Shadow People, Lowanwirth and Cohen.

SHEPHERD'S BUSH EMPIRE.

Rehearsal at 12.30 p.m. for:—
American Rag-Time Octette, George Formby, Columbia Trio, John Weil, Sisters Jerome, May Beatty, Ten Loonies, Elsie Claire, Vera Wootton.

THE CHISWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—
Tom Foy, Kaiyama, Conway George, Minnie Love, Mile, Marjutti, Signorina Melliella, Three Collegians, Emerald and Dupre, Bioscope, Rinaldo.

WOOD GREEN EMPIRE.

Rehearsal at 12.30 p.m. for:—
"Mexico," James Godden, Bioscope, Lotto, Lilo and Orto, Nelson Jackson, Griff, Lynn and Leslie, Vandinoff.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM EMPIRE.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

BAND PARTS REQUIRED.—14 different parts for English Orchestration and 17 for Foreign Orchestration. Bristol Hippodrome requires 20 parts, including 3 first violins and piano part for harp.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form, issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the order, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

WILLIAM HENRY BROADHEAD & SON, Amusement Caterers.

All Communications, Bill Matter, &c., to Percy B. Broadhead, Hippodrome, Manchester. Blocks, Lithos, Plots, &c., direct to the Hall the engagement is for.

Telegraphic Address: "Broadheads, Manchester." Telephone: 5928 & 5929 City Manchester.

Artistes wishing to negotiate engagements, Agents and Managers of Touring Companies can be seen between the hours of 11 and 1 (Mondays and Saturdays excepted).

CALLS FOR MONDAY, MARCH 10, 1913.

ASHTON—Empire Hippodrome.—Barnold's Dogs, Fred Wildon, Bernard, Coram's Juveniles, Bros. Carpatii, Matt Morley, Three Stowe Bros., Anna Dorothy 2.

MANCHESTER—King's Theatre.—"The Queen Mother." 2.

ASHTON-UNDER-LYNE—Empress Roller Rink.—Skating, Two Sessions Daily.

MANCHESTER—Metropole Theatre.—Mrs. Frank Bateman and Repertoire Co. 11. Matinée, Monday, 2.30.

ASHTON-UNDER-LYNE—Pavilion Theatre.—Pictures, &c., 11. Matinées, Monday, Tuesday, and Saturday, 2.30.

MANCHESTER—Osborne Theatre.—"The Mormon and the Maid." 2.

BURY—Hippodrome.—Yuma, Strada and Lord, Pictures, Sid Bedford & Co., Radie Stuart, Kelt and Fairclamb, Ernest Krake & Co., 2.

MANCHESTER—Queen's Park Hippodrome.—"The Pride of Byzantium." 2.

ECOLES—Crown Theatre.—Margaret Doris's Dogs, Hicks and Yorke, Pictures, 2.

MORECAMBE—Winter Gardens.—Dancing, Pictures, &c., 11.

LIVERPOOL—Pavilion Theatre.—"Through Death Valley." 2.

PRESTON—Hippodrome.—"At the Mercy of the Mormons." 11. Matinée, Monday, 2.30.

MANCHESTER—Hippodrome.—Herbert Shelley, Harry Brown, Reg. Wentworth, Three Piquays, Zakaree Ernakov, Angers and Escott, Le Sines Six Aeroplane Films, Fred Karno's "Hydro." 2.

PRESTON—Palace Theatre.—Max Erard's "Shepherdland," Cling and Clancy, Les Andres, Oliver Conroy, Ada Fawn, Four Irishillians, Jaap Van Laren. 2.

MANCHESTER—Junction Theatre.—"An Indian Girl's Devotion." 2.

SALFORD—Hippodrome.—Cecil Dare and Repertoire Co. 2.

These calls are communicated by the Management for the information of artistes "without prejudice."

MISS MARIE LLOYD.
HIPPODROME, NORWICH.
Sole Representative, Walter Bentley.
New Songs and Dresses
on her return to town.

MISS VESTA VICTORIA.
Queen of Domestic Comedy.
IN TOWN.
Address, Milton Hall, Loughborough-park,
Brixton, S.W.

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NOTICE TO ARTISTES AND MANAGERS.
I Herby Caution all Artistes and Managers that
I do not permit to be given any imitations of my
songs, words, or business. Anyone performing or
singing same will be prosecuted for infringing the
Copyrights I hold.
(Signed)
VESTA VICTORIA.

The Little Ray of Sunshine.
ALEXANDRA DAGMAR.
In Town.
Business-Manager, G. Barclay.

EMMIE AMES.
"Emmie's Xmas tree," still going strong.
ON TOUR.
Perm. address, Hippo., Wisbech, Cam.

Booked Moss' Empires, Tivoli, Oxford, Pavilion,
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MISS LOUIE TRACY.
The Dapper Dandy Boy.
March 3, Empire, Liverpool. (Middle of Bill.)
March 10, EMPIRE, BRADFORD.
Mr. Tom Claxton.

FLORRIE FORDE.
The World's Greatest Chorus Singer.
Resting.
Address, c/o "The Era."

BORMA MORGAN.
Versatile Comedienne.
March 10, NEW PAVILION, AYR.
Coms., 7, St. Anthony's-avenue, Eastbourne.
Panto., 1913-14, Principal Boy, Milton Bode and
J. F. Graham.

MLLE. YETTA.
The only Lady Dancing Act on the Wire.
Has a few Vacancies this year.
EMPIRE, PORTSMOUTH.
Per. add., 7, Radcut-street, Kennington Park-road,
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MILLIE PAYNE.
Splendid receptions
this week at Metropolitan and Willesden.
Enormous success.
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MISS BERTIE ADAMS.
as June, with Huntley Wright and Co.,
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MISS IRENE DILLON.
The Big-Little Girl.
A great hit this week at
the GRAND, BIRMINGHAM.
With Entirely New Novelty Numbers.

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Vacant March 31.
Musical Comedy or Vaudeville.
99, Burton-road, Brixton, S.W.

MISS JEN LATONA.
March 10,
EMPIRE, LEEDS.
Phone, Brixton 1812.
Will Collins, Business Manager.

FREGOLIA.
The Woman who is Never Herself.
March 10, PALACE, MANCHESTER.

MARJORIE DEAN.
Colonial Lady Ventriloquist,
in her Original Scene,
"THE GIPSY SHOW GIRL."
Also "AUNTIE'S VISIT."
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Wanted, Agent, as Sole Representative.
At present I have no Sole Agent.

RENE RALPH.
Dainty Character Comedienne.
Big Success (Stoll Tour), Hippo., Manchester.
March 17, EMPIRE, HACKNEY.
Sole Agents, Fred and Horace Reeves.

THE RAWSONS
(Maggie and Jack).
Entertainers.
Vacant, March 10.
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New Song Scene, "The Halfway House."
Communications, Mr. Tom Claxton,
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ON TOUR.
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An Artiste to her finger tips.
MISS DAISY DORMER.
March 10, EMPIRE, BIRMINGHAM.

A "Star" that never fails to shine.
GERTIE GITANA.
March 10, EMPIRE, CHATHAM.
March 17, Commence London Season.
No vacancies. Business Manager, Jim O'Connor.

The Artiste who pleases every audience.
MABEL SINCLAIR.
Britain's Premier Lady Ventriloquist.
March 10, PALACE, HAMMERSMITH.
Proprietor of the Original Farical Ventriloquist
Interlude, "FLIRTING." Fully booked, 1913, 14,
and 15. Manager, Arthur Palling.

MISS HETTY KING.
14a, Clarendon-court,
Maida Vale, W.
Manager, Ernest Lotings.

MADAME SLAPOFFSKI.
Australia's Representative Prima Donna.
A Sensational Success this week at the
PALLADIUM.
March 12, "Il Trovatore," Dome, Brighton.
April 6, "The Creation," Brighton Philharmonic
Society.
Bus. Manager, A. Emmett Adams. C/o "The Era."

MINNIE D'AUBYN.
The Popular Pantomime Artiste.
A pronounced Success as ABDALLAH.

Re-engaged same part 1913-14. Fifth season same
management. Thanks to Mr. Harry Burns for
comfortable engagement, also Mona Vivian,
Winnie Barr, Jim Bond, Edwin Garth, Four
Fedoras, and Chorus Ladies for lovely presents.
Resting at Redcar.

Monday, NEW ELECTRIC PALACE, WISBECH.

LILY LONG.
Enormous Success,
Empress, Brixton.
March 10, EAST HAM.
I have no Sole Agent.

WALTER STOCKWELL. Comedian.
Tremendous Success, Spec. Mat., Walham
Green.
Proof, open there March 17. Proprietors and
Managers in want of reliable turn, March 10, wire,
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COOPER MITCHELL.
of the London Coliseum, &c.
Song and story at the piano.
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Artistes booked for England, Continent, Africa,
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MUSICAL AND DRAMATIC.
Plays, Musical Comedies, Sketches, Bought,
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MARIE LOFTUS.
Resting.
Owing to an attack of Laryngitis.
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MISS LILLIE LANGTRY.
Brilliant Success as Aladdin. Thanks for
numerous offers for next Christmas. Will not be
in Pantomime 1913-14. At liberty 1914-15.
No one must sing my Scotch Song.
My Sole Property, and not published.

MISS HAWTHORNE.
March 10, EMPIRE, NEWPORT.

M Y FANCY.
"The" Dancer.
En route for South Africa.
Sydney Hyman Tour.
All coms., Harry Bawn, 18, Adam-street, W.C.

MISS DAISY JAMES.
Everybody's Favourite.
March 10, ALHAMBRA, GLASGOW.
Coms., 65, Sudbourne-road, Brixton-hill, S.W.
Phone: 2115 Brixton.

MAMIE FENTON
(and Co.), in an Original Scotch Scene.
MAMIE FENTON,
Author and Composer of three of Gertie Gitana's
latest successes. Published by Feldman and Co.
March 10, AVENUE, SUNDERLAND.
Vacant March 17, 24, and 31.
Wire above; or G. Barclay and Co., Agents.

VIOLET LORAIN.
Panto. with Mr. J. C. Williamson, as
Principal Boy in "Pass in Boots."
Address all communications, Philip Suckling, at
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MILLIE DORIS.
The Hot + Bun Girl.
Business-Manager, Will Collins.
March 10, TIVOLI, MANCHESTER.

Our Comedy Juggling Act stands alone.
FRANCIS and ALFRED.
March 10, HALIFAX.
Exclusive Agent, E. de Vere, 72, Waterloo-rd., S.E.

MARTIN CLARA
ADESON and BERNARD.
"DR. MAUD'S FIRST PATIENT,"
"A DOUBTFUL POLICY."
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TERRY and LAMBERT.
International Character Impersonators.
Address,
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Eccentric Comedian and Dancer.
Summer Season, Principal Comedian,
"The Sparklets."
Perm. address,
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F. SCHWARZ COMPANY,
in the Original Sketch,
"THE BROKEN MIRROR."
Permanent address,
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E. D. NICHOLLS.
A comedian with new methods, and
a unique personality.—The "People," Sept. 8, 1912.
"That Dreadful Detective," "Dare-Devil
Dripping,"
"Jerry the Tramp," &c.
Mr. Tom Claxton.

CARTER LIVESY,
New Numbers When Wanted.
"I've got a soft place in mi 'ead,"
by Geo. Arthurs.
Enormous Success.

"The only way-out" (a whiff of Yorkshire),
by John le Breton. Music by Geo. Arthurs.
"AN AMATEUR ANARCHIST,"
by Geo. Arthurs.
Enormous Success.

Stronger than ever. Empire, Hackney.

PERCY MURRAY'S
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LONDON: PUBLISHED FOR "THE ERA"
LIMITED BY E. G. KING, AT "THE ERA"
BUILDINGS, 5, TAVISTOCK-PLACE, STRAND, LON-
DON, W.C., AND PRINTED BY LEVY AND MACKENZIE
LTD., DANE-STREET, HIGH HOLBORN, LONDON, W.C.
Saturday, March 8, 1913.